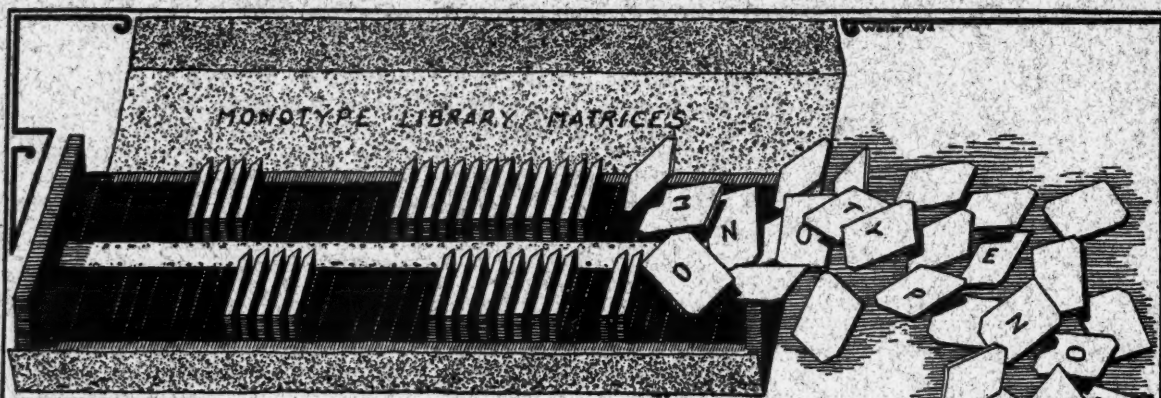


The INLAND PRINTER



Leading Trade Journal of the World
in the Printing & Allied Industries


Forty Cents



Use the Monotype Matrix Library to *Can Your Idle Time*

THE Matrix Library gives the Monotype user access to over 2000 fonts of matrices.

In the summer season the good housewife cans fruits and vegetables for the winter months.

During the dull period wise Monotype owners rent Library Matrices and store away—in the form of type—the idle time of their operators.

When the buyer of printing wants a special face, show him the Monotype Specimen Book (which is *your* Specimen book) and let him choose from over 2000 fonts.

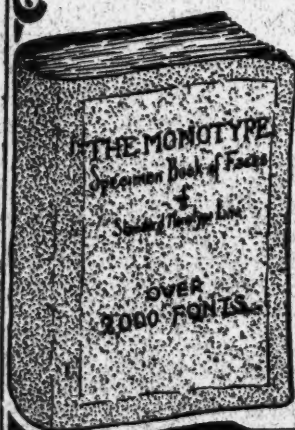
It costs only \$2.50 per month to rent a font of Monotype matrices.

If this font is purchased during the rental period the rental charge is deducted from purchase price.

Write
for
Book of
Order
Blanks

The same great Factory and Service Organization stands behind the *Matrix Library* that stands behind the *Monotype*.

Over 2000
Fonts of
Monotype
Faces at
your service



LANSTON MONOTYPE MACHINE COMPANY
PHILADELPHIA

NEW YORK

CHICAGO

BOSTON

TORONTO

BIRMINGHAM

Monotype Company of California, San Francisco



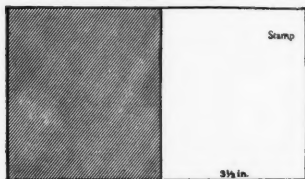
SUGGESTIONS

Helpful Information Concerning Direct Mail Literature

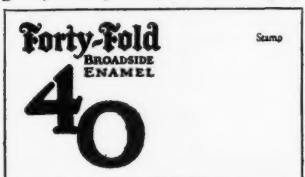
Post-Office Regulation as to Space on Outside

VERY important phase of direct mail matter is that of leaving the right space on the outside, or address side, of a piece of third-class mail.

The post-office will not any longer allow an "all-over design." There must be an addressing space $3\frac{1}{2}$ inches wide



on the entire right-hand side of the mailing piece. (See the diagram.) The necessity for this is readily apparent when you recognize that space must be left at the right-hand corner for the postage stamp and legible post-marking, and in the lower right-hand corner for name and address, with particulars as to forwarding, etc. The address side of this very broadside (as reproduced in miniature below) shows that compliance with the post-office ruling need not interfere with attractiveness. Of course, if your circular when folded down is only 7×4 in size, this doesn't give you very much room for display.



The spirit of the ruling, however, is commendable, being intended to avoid mistakes and delays.

When to Use a Permit

The permit should not be used indiscriminately. In the case of the house organ a permit is O. K. Reaching the man month after month, a bond between the sender and the receiver has been established, and he doesn't mind the "deadness" of the permit.

When endeavoring to interest a man in a new proposition, or to get him to act quickly on his own initiative, a permit should never be used.

The Attached and Detached Postcard

There is no doubt that the attached postcard (forming part of the circular or folder) has a stronger appeal to action than the separate postcard, either put in loose or even attached by seal or clip. The appeal to action is stronger if the postcard has been carefully perforated so that it tears out easily.

When the paper stock used is too light for a postcard, a separate card must be attached, but in the case of a mailing folder or broadside, which can be of heavy enough stock, be sure to take advantage of the psychology of the self-contained return card.

Direct Statement or Curiosity Appeal—Which?

Here is a very good formula which a person can use when in doubt as to what to put on the outside of a mailing folder: If you have a product absolutely different from anything else on the market, go ahead and say so on the outside of your mailing piece. But should you be attempting to market something which has a tremendous amount of competition—something which is in nearly every respect similar to that of nineteen or twenty competitors—then bring in the curiosity appeal, so as to get people to open up your circular and then read its important message.

Go to the Man at the Top and Work Down

All too often a first-class direct mail appeal is wasted, because of its having been sent to the wrong person. It is assumed that the Purchasing Agent,—the Master Mechanic,—the Office Manager or the Superintendent is the person really interested, and so the mailing piece goes to him. Now, he may be prejudiced in favor of a competitive article, and it's an awful job to try to switch him.

Next time you have anything that runs up into any kind of money, address the President, or the Secretary, or the Treasurer, as the occasion may be. The chances are more in your favor, because he will refer the piece to the department official, and see that it is brought to his attention.

You will then get a very much more open field, and your chances of selling will have materially increased.

Unless Your List is Good, Your Effort Will Be Wasted

Your first thought should be on your mailing list. It is the key to the success of your whole campaign. Yet how often we find a maximum of attention to the details of the plan, coupled with the greatest care in its execution, only to be followed by the most indiscriminate (and consequently wasteful) mailing. Of course, if your analysis has been thorough, the list is bound to be of the best—because part of a correct analyzing plan will have been the discovery of the men and the various types of men to whom your appeal should go.

Fill-in or Attractive Headline—Which Is Better?

With representative direct mail houses charging \$7.50 per thousand for the filling-in of letters, it becomes a question of grave concern whether such fill-in pays or whether an effective substitute may be used.

Here again we have the question of what you have to offer. Supposing your proposition can be succinctly stated—suppose it is of such great value to a dealer, for instance, that if he could get it in a sentence, it would have his unwavering attention, then by all means put it in a headline.

The Advantage of Pen Signing

There is nothing to equal the pen signature, and the beauty of it is that it costs no more than the mechanically produced facsimile. And while it is, of course, possible to make wonderful imitations of handwritten signatures, frequently the results are far from satisfactory. Obviously, you don't sign these letters yourself. You turn this work over to the concern making the pen-signing operation a part of their regular business.

Pre-cancelled Stamps permit Use of Clips

The post-office department deprecates the use of clips because so many become detached while going through the canceling machine. If you use pre-cancelled stamps, you not only have the advantage of being able to close your mailing piece, and keep your card in place with a single clip but you help the post-office expedite the distribution of the mail.

Get Full Worth of Your Postage Stamps

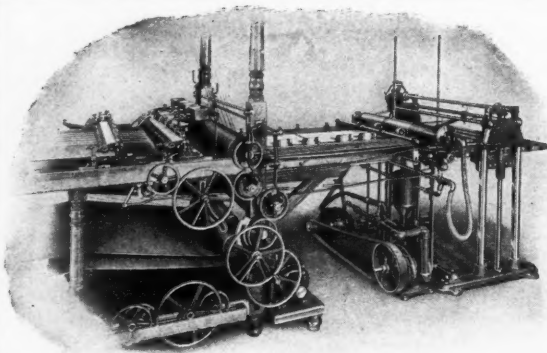
Every letter you send out has to bear a two-cent stamp. For this you have the privilege of a total mailing of one ounce. Do you avail yourself of this privilege to the full? See to it that you have a number of suitable enclosures all carefully estimated, to accompany your one sheet or two sheet letters, and thus get full value from your postage. Naturally, you will use good judgment regarding copy, size, color scheme and display.

Make Your Message More Effective by Making it Most Attractive

When your prospect receives your mailing piece, what is his first impression? On this frequently hangs the fate of your message. It is vitally important that the type stand out invitingly, that the illustrations look interesting and clear, that the surface is not broken at the folds. In a word, you should choose such a paper as Forty-Fold Broadside Enamel—a Butler standard—to carry your message. It will serve you well.

Copyright, 1921, Butler Paper Corporations.





HICKOK Automatic Paper Feeder

When you purchase a Hickok Feeder you derive much more profit than we do. We get our profit from a machine, while your profit extends over a long term of years. Before buying a feeder, look over all makes carefully—you will then decide on a HICKOK.

Write for prices and circular of names and letters of satisfied users.

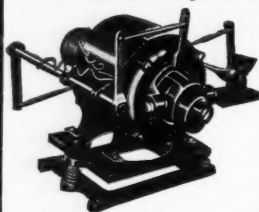
THE W. O. HICKOK MFG. CO.

ESTABLISHED 1844

HARRISBURG, PA., U. S. A.

Paper Ruling Machines, Ruling Pens and Bookbinders' Machinery

THE WARNER Friction Drive, Foot Control, Variable Speed Motors for Job Presses



A 30-day trial will convince you that we have the best motor on the market. No rheostat or resistance coils, you get any desired speed and can start or stop by simply pressing the foot lever.

1/4 H. P. \$60.00

1/3 H. P. \$65.00

These prices are F. O. B.
Kalamazoo, Mich.

The above is complete with spring base and foot control, all ready for service. 110-volt, 25 to 60 cycles only. Always state voltage and cycles.

We guarantee satisfaction. Write for our booklet on press motors.

WARNER ELECTRIC CO., Kalamazoo, Michigan



Any number of colors on one or both sides of paper.
Fastest Flat Bed and Platen Press made.

7500 impressions per hour.

Roll feed—Delivery—Slit and cut into sheets or rewind.
Attachments for perforating, punching, tag reinforcing, eyeletting, numbering, etc.

Once through the press completes the job.

New Era Mfg. Company

Straight and Cedar Streets

Paterson, New Jersey

New and Rebuilt Machinery

We manufacture Reliance Lever Paper Cutters, Model Ink Fountains for Gordon Presses, Hart Pony Fountains, Gordon Press Web Feeders, Cylinder Press Form Lifts, Special Machinery, Safety Guards for all kinds of Printing Machinery.

We are dealers in Rebuilt Printing Machinery. We take down, move and re-erect printing machinery. We rebuild Printing, Book Binders' and Box Makers' Machinery.

All repair parts for Colt's Armory Presses, Laureate Presses and Chandler and Price Presses carried in stock.

THE PRINTERS' MACHINE WORKS

130-132 S. Clinton St., Chicago

The INLAND PRINTER

Vol. 67, No. 6

HARRY HILLMAN, Editor

September, 1921

Published Monthly by

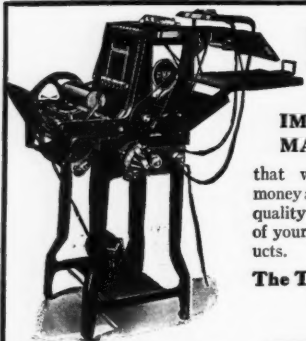
THE INLAND PRINTER COMPANY

632 Sherman Street, Chicago, U. S. A.

New York Advertising Office, 41 Park Row

TERMS—United States, \$4 a year in advance; single copy, 40c. Canada, \$4.50; single copy, 45c. Foreign, \$5 a year; single copy, 50c.

Entered as second-class matter, June 25, 1885, at the postoffice at Chicago, Illinois, under Act of March 3, 1879.

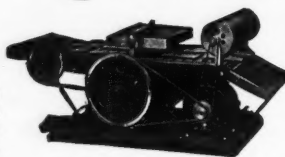


The Do-More Automatic Process Embosser

Printing and Embossing

with
**IMPROVED
MACHINES**

that will save you money and increase the quality and quantity of your printing products.



The Typo-Embosser

The Typo-Embosser is Our Improved Process Embossing Machine.

With double heater will take any size of stock up to 12 inches wide.

Write for our booklet No. 10 today.

Automatic Printing Devices Co.

Patentees and Manufacturers

Second and Minna St., San Francisco, Cal.

The Automatic Card Printing Press has demonstrated to many its profitable operation on card printing.

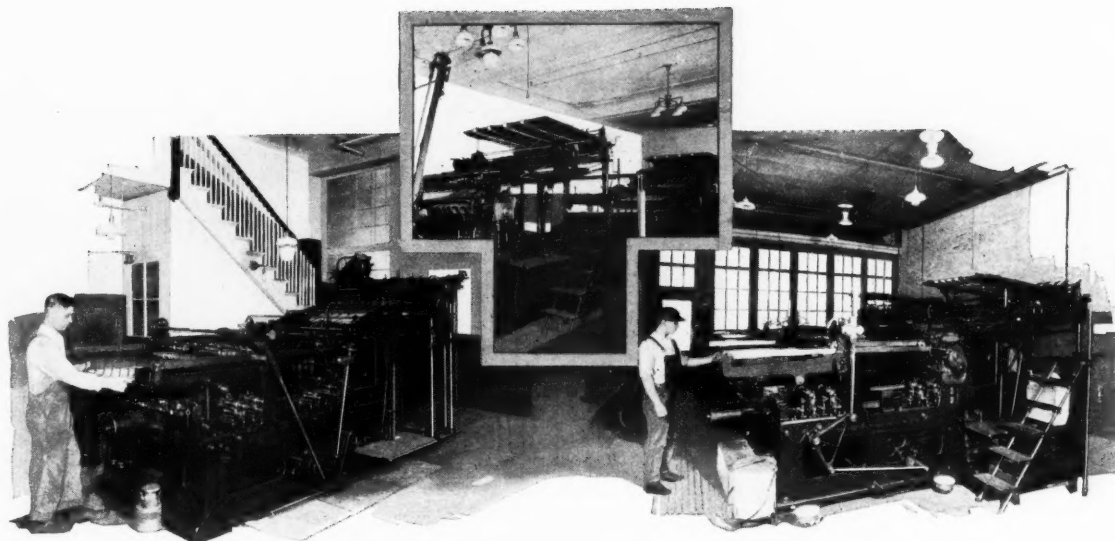
The Do-More Automatic Embosser Feeds, Powders, Embosses and Stacks just as fast as pressmen pull the prints off the press.



The Automatic Card Printing Machine

**TERRITORY
NOW
OPEN**

**WRITE
FOR EXCLUSIVE
AGENCIES**



A Five Cylinder Plant and Each Automatically Fed

The above cut shows the Cross and Dexter automatic fed five cylinders that are in operation in the National Publishing Co. of Washington, D.C.

"We are more than satisfied and thank you for persuading us to install them."

NATIONAL PUBLISHING CO.

This quotation from a recent letter is worthy of attention by those printers who are still hand feeding their cylinders.

The first two feeders under test showed such savings in time and labor that the three other hand fed cylinders were each equipped with automatic feeders.

We are especially interested in installing your first automatic—the money and time saving economies of this feeder in your plant and on your work will determine best whether every press in your plant also needs a feeder.

DEXTER FOLDER COMPANY, 28 West 23rd St., New York

Folders, Cross Continuous Feeders, Dexter Feeders, Inserting, Covering and Wire-Stitching Machines

CHICAGO

PHILADELPHIA

BOSTON

DALLAS

ATLANTA

SAN FRANCISCO

CLEVELAND

Please Mention THE INLAND PRINTER When Writing to Advertisers.

723

Advantages of the Linograph

3.

The Linograph Slug

The *Linograph* casts a quad-line that is about two points lower than the quad-lines from other line-casting machines; therefore quad-lines in *Linograph* composition *do not show in printing*. No time is wasted in chiseling and cutting down quad-lines after the slugs are cast. There's a real reason why "The *Linograph* Way is the *Easiest* Way."

Our catalog describes this and the other *Linograph* features fully. Ask for it.

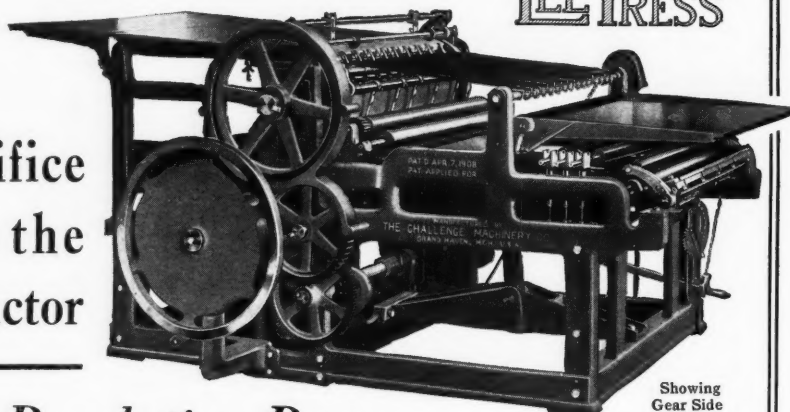
The Linograph Company, Davenport, Iowa

Royal Men—and your orders for *difficult* electrotyping



Royal Electrotpe Company
Philadelphia, Pa.

Economy Without Sacrifice of Quality is the Dominating Factor



Showing
Gear Side

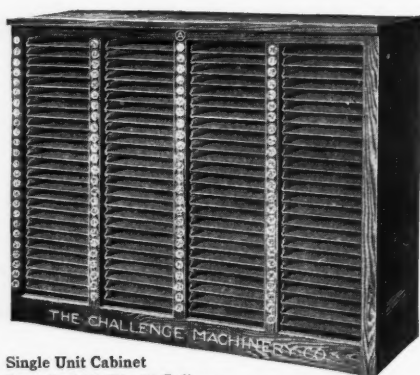
The Lee Two-Revolution Press

has been developed and perfected by an old established and reliable company that has been building high grade printing machinery for a third of a century.

They are willing to stake their reputation on it, for they know the quality of the material and workmanship entering into it, and with the confidence of that knowledge, guarantee absolutely that the LEE Press will make good every claim made for it.

In its low first cost, low cost of maintenance, low cost of operation, conveniences for the operator, fine register and distribution, superior product and in its attractive and substantial appearance, it represents the best possible investment you can make in a printing press—a continuous profit producer.

SEND TODAY FOR THE WHOLE STORY



Single Unit Cabinet
Capacity 100 8 3/4 x 13 Galleys



The Single-Piece,
All-Purpose Steel Galley

Challenge Galley Storage Systems

PERHAPS the leak in the average composing room that is most easily stopped is the loss occasioned through haphazard or unsystematic methods of handling and storing standing pages and job forms.

Challenge Galley Storage Systems provide a most simple and inexpensive remedy. We say inexpensive, because the saving will more than cover the original cost in a short time.

In every office some forms are kept standing, and the Challenge system of storage and indexing is equally applicable to ten or ten thousand galleys. The saving in piled forms alone will soon pay for it. It is well worth looking into and there is no time like the present.

CHALLENGE PRESSED STEEL GALLEYS are made in all standard job, news and mailing sizes, including the new sizes, 13-ems plus 1 point and 26 1/2-ems plus 2 points for newspaper work. These latter sizes can be furnished with Challenge Non-Removable or Removable Galley Locks.

DROP US A LINE TODAY

Send for new Vest Pocket Catalog. All Printers Supply Dealers sell and recommend "Challenge Creations"

**THE CHALLENGE
MACHINERY CO.**

**Challenge
creations**
for
Printers

MAIN OFFICE AND FACTORY
Grand Haven, Mich., U. S. A.
CHICAGO NEW YORK
124 S. Wells Street 461 Eighth Avenue

A Big Money-Maker for the Small Plant

ADAPTABILITY is the prime essential of equipment purchased for the small plant. "How much of my work can I do with it?" and "How quickly and easily can that work be done?" are questions that owners of small printing plants must ask themselves when buying new equipment.

A Cleveland Folding Machine will do ALL the folding-work of a small plant. Its great scope of productiveness includes every so-called standard-, or book-fold, and 146 additional folds that no other combination of folding machines can produce—folds that advertising men are now using with far better results than ordinary folds accomplish.

Then again, a "Cleveland" occupies only a small amount of floor space—an important consideration these days with large print shops as well as small ones.

Also, a "Cleveland" is simple and easy to set-up for a job. It requires only a minimum amount of adjustment when in operation. It operates accurately at

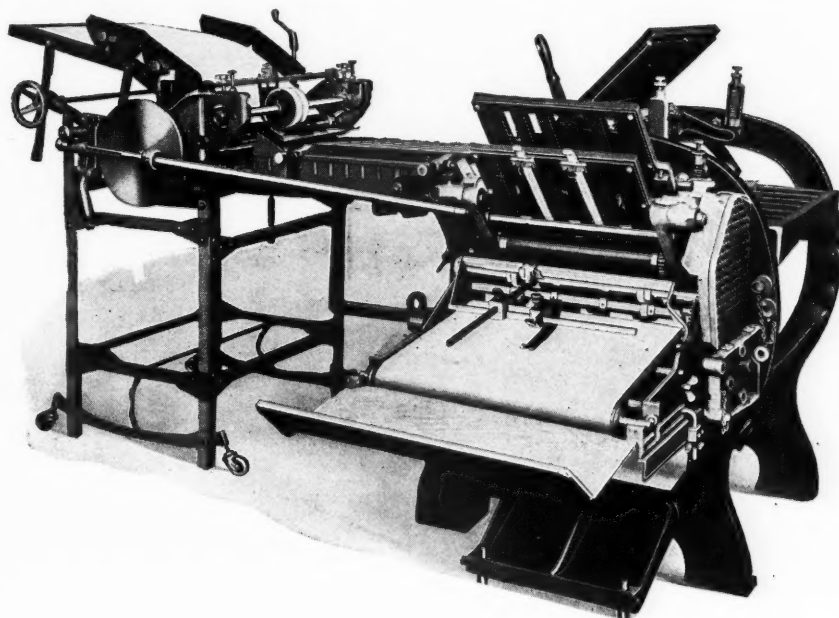
highest speeds. It puts the small printer in line for bigger jobs. It enables him to offer his customers a wider range of attention-winning effects without increasing costs.

We'll be glad to have the privilege of helping you to decide if your volume of business warrants installation of a "Cleveland."

THE CLEVELAND FOLDING MACHINE CO.

GENERAL OFFICE AND FACTORY:
CLEVELAND

NEW YORK: Aeolian Bldg. CHICAGO: 532 S. Clark St.
BOSTON: 101 Milk St. PHILADELPHIA: The Bourse
SAN FRANCISCO: 824 Balfour Building



A machine alone can't make a DOWD Knife—

It takes more than a machine to make a DOWD Knife—It takes men that have had years of experience and training in the art of knife making.

Because DOWD Knife Makers have all been on this job of ours for years and years they know how to make the sort of a knife you have always wanted.

They know how to combine their knowledge and skill with the Swedish knife steel and the modern methods and machinery of the DOWD Plant.

Ask the man on your cutter what he thinks of the DOWD Knife and you will get a demonstration of what is meant by DOWD Quality.

R.J. Dowd Knife Works
Makers of better cutting knives since 1847
Beloit, Wis.



*Write DOWD
of Beloit
—on your knife
problems.*



United Printing Machinery Company



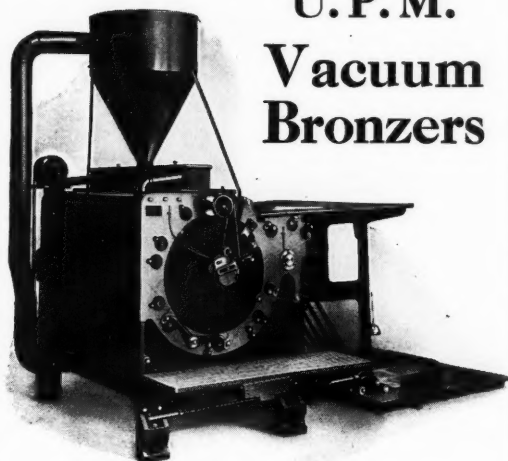
23 Houses

That use a
total of

124

U. P. M.

Vacuum Bronzers



U. S. Printing & Lithograph Co.....	24
Robert Gair Co.....	9
Forbes Litho. Mfg. Co.....	7
Stecher Lithograph Co.....	7
Calvert Lithograph Co.....	6
National Folding Box & Paper Co.....	6
Nevins Church Press.....	6
American Lithograph Co.....	5
Wm. Steiner Sons & Co.....	5
Brockway-Fitzhugh-Stewart, Inc.....	4
Columbia Graphophone Co.....	4
Heywood Strasser & Voight Litho. Co.....	4
Ketterlinus Litho. Mfg. Co.....	4
Multi-Colortype Co.....	4
Pasbach-Voice Lithograph Co.....	4
Simpson & Doeller Co.....	4
A. Hoen & Co.....	3
Lord Baltimore Press.....	3
Maryland Color Printing Co.....	3
Sackett & Wilhelms Corp.....	3
Schmidt Lithograph Co.....	3
Victor Talking Machine Co.....	3
Wilmanns Bros.....	3

RE-ORDERS TELL

The ONLY Known Means

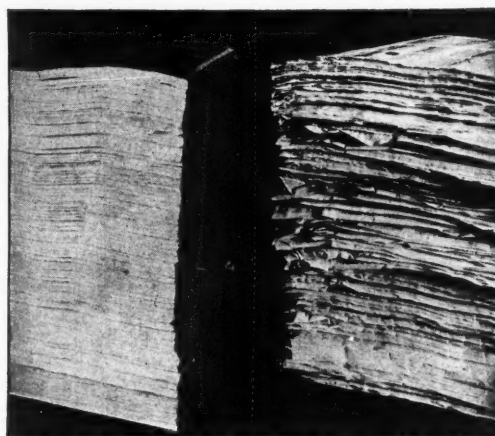
of entirely eliminating
static electricity is

THE Chapman Electric Neutralizer

Makes Presses Deliver Light Paper

LIKE
THIS ↓

INSTEAD
OF
LIKE
THIS ↓



Send for copy of "Facts"

UNITED PRINTING MACHINERY COMPANY

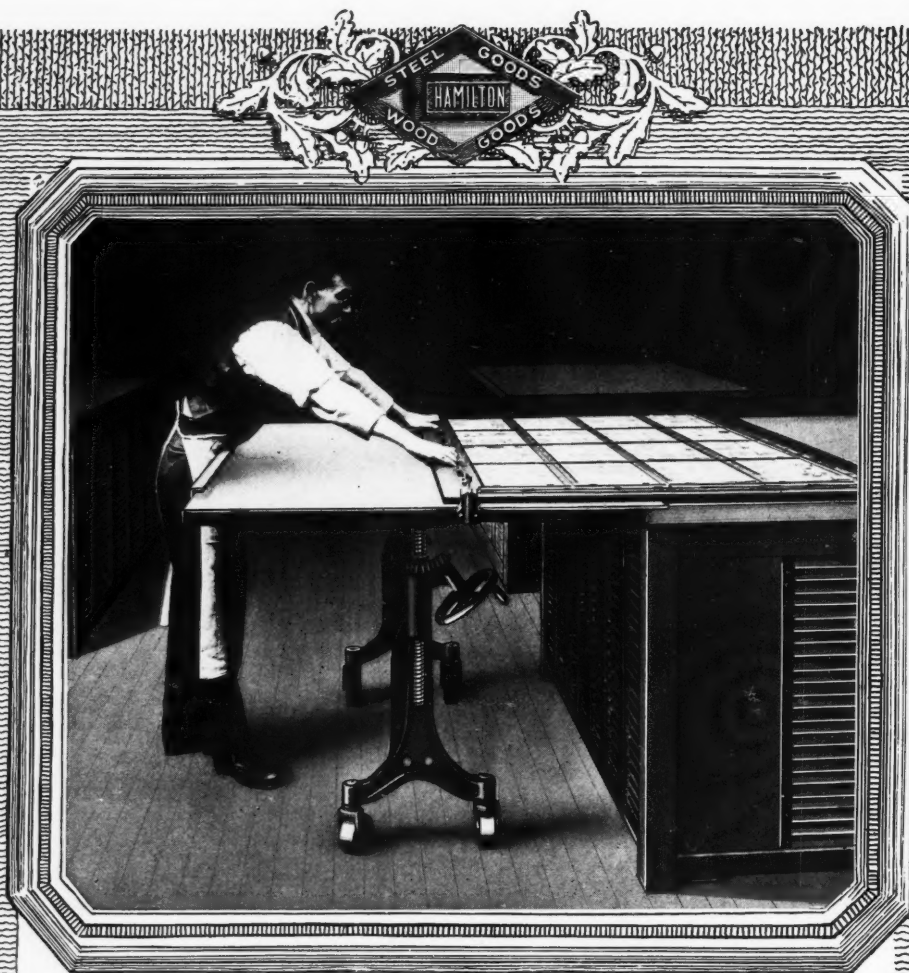
38 PARK ROW
NEW YORK

604 FISHER BUILDING
CHICAGO

83 BROAD STREET
BOSTON

Please Mention THE INLAND PRINTER When Writing to Advertisers.

729



EASY—SAFE—RAPID

This adjustable Form Truck is the best available device for transferring large forms from the stone to press, and vice versa. It not only effects a saving of time and labor, but practically insures against any damage to forms. It supersedes the old make-shift schemes as an efficiency factor. The heaviest forms are easily handled, and the loading, transferring and unloading can be performed in a very narrow space. It is an indispensable tool.

Illustration shows Form Truck No. 809; steel tops made in nine standard sizes. Write for details and prices.

The Hamilton Manufacturing Company

Eastern House: Rahway, N.J.

Two Rivers, Wisconsin

FOR SALE BY ALL PROMINENT TYPEFOUNDERS AND DEALERS EVERYWHERE

How Much is it Worth to be Certain of Profit?

When your house makes an estimate on a job, how do you feel about it—confident or shaky? Are you uneasy about delays and trouble that will eat up all the profit? Wouldn't it be well worth while to be certain that it is figured closely enough to land the order, yet carries a decent margin of profit?

One of the big elements of uncertainty on every job is the ink. From the moment a form is put on the press, the ink is likely to cause trouble, delay, and loss.

It's not the fault of the ink manufacturers. They can make ink only to fit average atmospheric conditions. Any slight variation of temperature or moisture in the air affects ink unfavorably. The usual result is an excessive amount of tack.

Even special mixing for each job by the local branch of the ink manufacturer doesn't always help. It's clear and warm today, and the ink is made up accordingly. Tomorrow may be cool and wet, and what good will your special ink be then?

There is a way out, however—

a way which is followed by many of the most successful printing, lithographing, and box and bag houses, both large and small.

Reducol adjusts printing ink to any atmospheric conditions. It removes the excess of tack without injuring either the body of the ink or the color. And it works quickly, promptly, without any fuss or bother.

Reducol has other advantages. It greatly improves distribution, which is reflected not only in distinct saving of ink and in cleaner, faster printing, but in reduced wash-up as well. Although neither a dryer nor a non-dryer, it has a marked tendency to cut down off-set and slipsheeting. It helps to preserve rollers. On color work Reducol gives each impression a peculiar surface which permits perfect overlapping, and prevents crystallization.

Reducol stands for better press-work and economy in time, labor, and materials. Those are the things that count nowadays.

*Any responsible house may try 5 or 10 pounds of Reducol
for thirty days at our risk. Charge cancelled if not satisfied*

INDIANA CHEMICAL & MFG. COMPANY

Dept. I-9, 135 SOUTH EAST STREET, INDIANAPOLIS, INDIANA, U. S. A.

23-25 East 26th St., New York City
Pacific Coast Agents: Geo. Russell Reed Co.
San Francisco, Seattle, Portland

608 S. Dearborn St., Chicago
Canadian Agents: Manton Bros.
Toronto, Winnipeg

British Agents: Borne & Co., Ltd., 35/37 Banner St., London, E. C. 1

AT THE GRAPHIC ARTS EXPOSITION

IDEAL ROLLERS

**Substantiated the many claims
Made for them.**

**Eleven (11) Presses had
IDEAL ROLLERS in operation
And no time was lost on their account.**

**The weather was HOT and HUMID, but
IDEAL ROLLERS were operated
Without attention or any fear of
Trouble on their account**

BECAUSE:

They
DO NOT MELT,
DO NOT SHRINK,
DO NOT EXPAND,
DO NOT REQUIRE RESETTING.

**Rapid changes from Blue to Yellow
Were made.**

**The MAXIMUM output of
HIGHEST QUALITY WORK
Was made possible by the use of
IDEAL ROLLERS.**

**They will do the same for you.
No seasonal changes necessary.
Same Rollers can be used
FALL, WINTER, SPRING, SUMMER.**

THE AULT & WIBORG COMPANY

CINCINNATI, OHIO

SOLE SELLING AGENTS

Eastern Representatives:

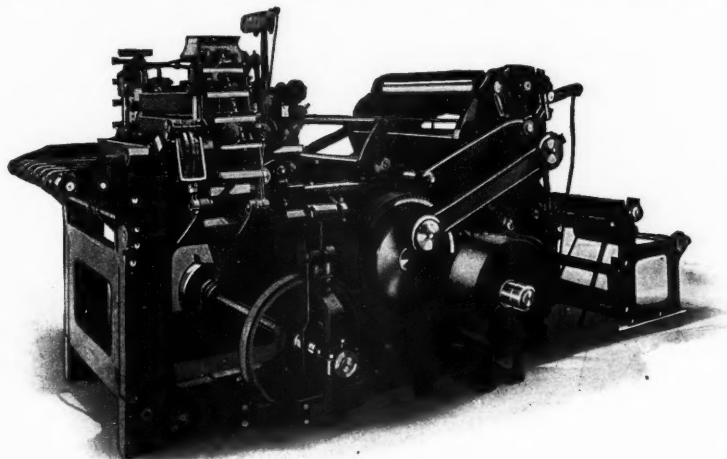
**THE AULT & WIBORG CO. OF N. Y.
57 Greene St., NEW YORK CITY**

Canadian Representatives:

**THE AULT & WIBORG CO. OF CANADA, LTD.
19, 21 & 23 Charlotte St., TORONTO, CANADA**

If You Want a Roll Feed Job or Special Press

Why not buy one which has been on the market for over forty years? Note the simplicity and solid construction shown here



KIDDER PRESS COMPANY, DOVER, N. H.

NEW YORK, 261 Broadway

TORONTO, CANADA, 445 King Street, West

The Premier Line-up *and* Register Table

Assures Accuracy, Speed and Increased Profits

Will prepare an accurately lined-up strike sheet in two to three minutes.

Will provide a system where but one line-up is required for a job of several forms.

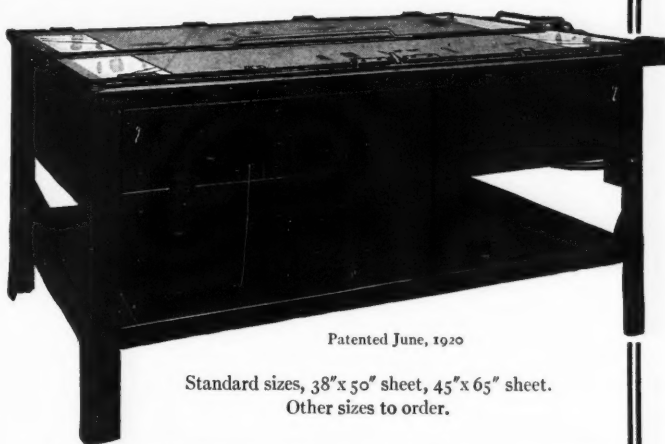
Will prepare a key sheet for color forms, dispensing with necessity of going to press with key forms.

Will save hours of productive time in every department.

Will eliminate press-waiting time.

Will insure perfect back-ups.

The only combined Line-up and Register Table on the market



Patented June, 1920

Standard sizes, 38"x 50" sheet, 45"x 65" sheet.
Other sizes to order.

Write today for descriptive booklet.

Premier Register Table Co.

107 West Canton Street

BOSTON, MASSACHUSETTS

Paid for itself in sixty days.—*Von Hoffman Press, St. Louis, Mo.*
Truly a wonderful device.—*Isaac Goldmann Co., New York City.*
Table entirely satisfactory—we have purchased the best and most practical table for our work.

Commonwealth Press, Worcester, Mass.



—its beauty lasts

THE strongest sunlight will not lessen that inbuilt beauty which a Fabrikoid fade-proof binding possesses. The original texture and coloring, delightfully characteristic of the volume itself, are permanent.

Artistic, super-strong, and thoroughly protective, Fabrikoid is a most practical binding for either the rugged service of commercial use or for the treasured volumes of a library. Its distinctive, wear-resisting qualities are features which can readily be appreciated. Ink, grease and water wipe off without staining. Traces of sticky hands are easily removed. It resists mildew, mold and insect attacks.

Here is a fade-proof, scar-proof, water-proof—almost wear-proof binding that is far cheaper than leather and but slightly more expensive than cloth or paper—wherever used it adds dollars in quality.

Complete details and samples of Fabrikoid will be mailed upon request.

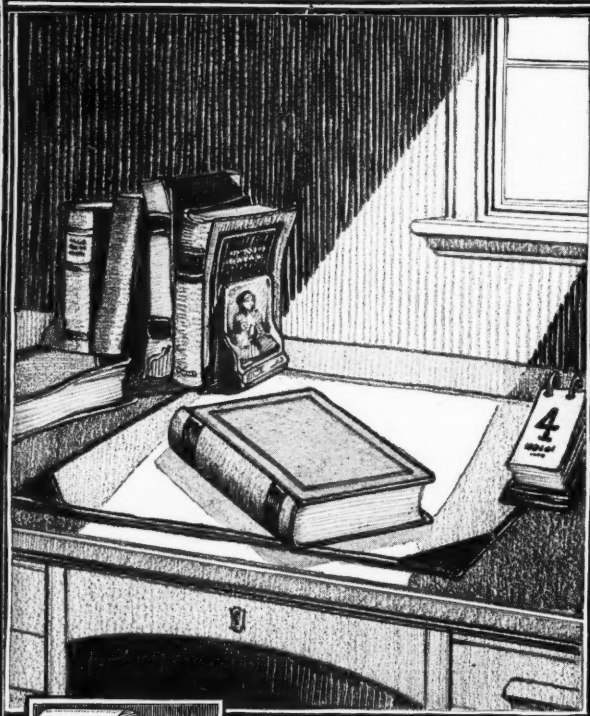
E. I. du Pont de Nemours & Co., Inc.

Sales Dept.: Fabrikoid Division
Wilmington, Delaware

Branch Offices:

Harvey Building . . .	Boston, Mass.
McCormick Building . . .	Chicago, Ill.
Gugle Building . . .	Columbus, Ohio
Dime Bank Building . . .	Detroit, Mich.
Merchants Bank Building . . .	Indianapolis, Ind.
21 East 40th Street . . .	New York City
Chronicle Building . . .	San Francisco, Cal.

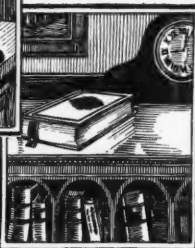
Plant: Newburgh, N. Y.



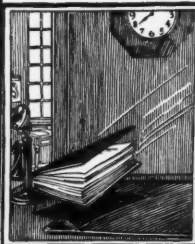
Fabrikoid is made in all desirable colors and never fades.



Grease, dirt and ink stains will not mar the beauty of a Fabrikoid binding.



Rich distinctive effects are obtained with Fabrikoid bindings.



Accidental scuffs and scratches have no effect on Fabrikoid.

FABRIKOID

SIX SALIENT FEATURES OF THE Chandler and Price NEW 12x18

¶ Six reasons WHY this press was one of the dominant attractions of the Chicago Show.

¶ Six reasons WHY this press will produce a quality of work which can be equalled only by the large cylinder.

¶ Six reasons which must be added to typographical statistics that show a Gordon press costs less to operate per hour than any other press made today.

Write for quotations and detailed information.
The Chandler & Price Co., Cleveland, O., U. S. A.

3

Sturdy, Extra Heavy Construction

Note from the illustration of the Press how heavy and rugged every part is built. The shafts, side arms, connecting bracket, rocker, gear wheel, side frames, etc., are made extra heavy. Any stock made, no matter how heavy an impression necessary to print it can be handled by this press.

4

Three Way Perfect Distribution

Note that the press is equipped, first, with the two-adjustment Vibrating Brayer Fountain, the ultimate in fountain construction; second, with four form rollers; and third, with two vibrating rollers riding upon the form rollers. Nothing has been spared to insure perfect distribution on all types of work.

2

All Parts Are Jigged

This Gordon, in a construction sense, is not a special built job just as with other Chandler & Price Presses, all parts of this press are made with jigs and are interchangeable with other presses of this type. Repair parts must fit accurately.

5

High Speed

This press has been designed to operate at as high a speed as it will ever be run in actual practice. This is the result of perfect balance and sturdy construction of this press.

1

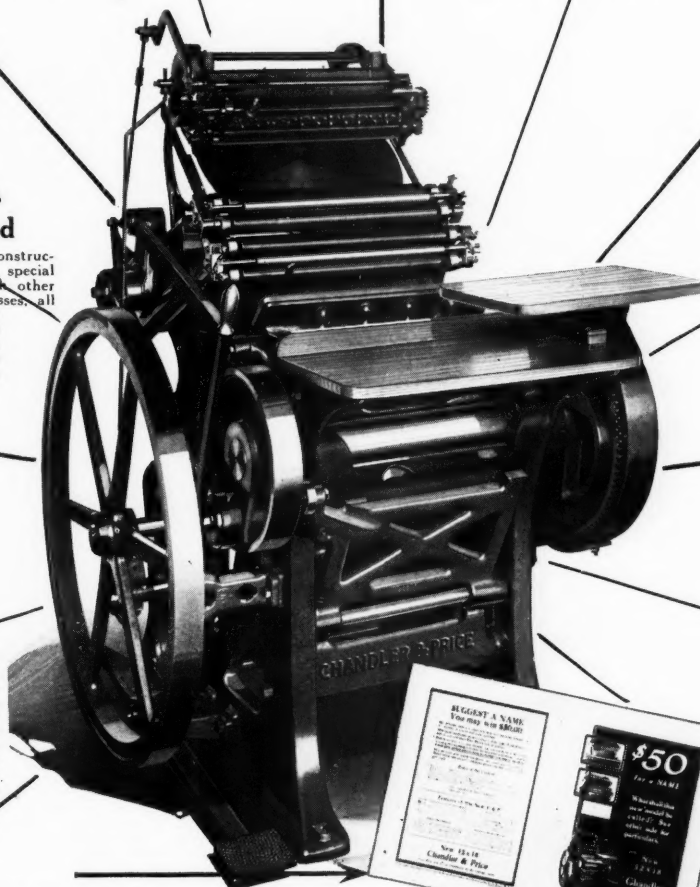
Roller Tracks

The steel extension roller tracks are well illustrated. They support and prolong the life of the rollers. The tracks—not the inking plate—bear the pressure of the roller springs. This feature has appealed to printers everywhere.

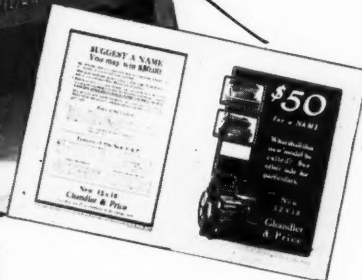
6

Easily Handled

The characteristic C. & P. ease of inking, quickness of makeready and wash-up has been built into this press. Close registers for high class color work is as easily done as on other types of Gordon Presses.



Here is a 16½ x 10½ job turned out on this press—interesting because of the fact that printers who saw the dummy said "it couldn't be done on anything but a big cylinder." Write for it—you'll be interested in seeing it.



Please Mention THE INLAND PRINTER When Writing to Advertisers.

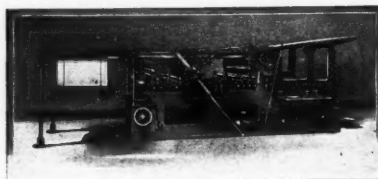
One of the Greatest Producers among American Pressmen Made This Statement:

"If I were designing a cylinder press for maximum production, I would

- [1] Give it a "printed-side-up" delivery that required no adjustments for various sizes or weights of stock; and devise some method to avoid slip-sheeting.
- [2] Equip it with "one size" interchangeable rollers and a mechanical device that would throw all rollers into and out of action with a single motion.
- [3] Build for it a feed board on which atmospheric changes and weight of the stock would have no effect.

Overlooking the time wasted in adjustments on these points alone is costing commercial printers thousands of dollars a year—a loss in profits no other manufacturer on earth would stand for."

Every requisite for "Maximum Production" as above stated
is built into the Universal Equipment Babcock



"Our Best Advertisements are not Printed—They Print"

The BABCOCK PRINTING PRESS MANUFACTURING CO.

Main Office and Factory: New London, Conn.

New York Office: 38 Park Row

Barnhart Bros. & Spindler, *General Western Agents*
Chicago, St. Louis, Dallas, Kansas City, Omaha, St.
Paul, Seattle

Miller & Richard, *General Agents for Canada*
Toronto, Ontario and Winnipeg, Manitoba

John Haddon & Company, *Agents, London, England*

Gordon & Gotch, *General Agents for Australia*

The American Trading Company, *Agents for China*
25 Broad Street, New York City

National Paper & Type Company, *General Agents for*
Mexico, Central America and South America.

Lettergieterij "Amsterdam" *General Agents for Holland,*
Belgium and the Dutch Possessions.

Hensen & Skotvedt, *General Agent for Norway*

Karl M. Gronberg, *Agent for Sweden*

F. L. Bie, *Agent for Denmark*

MANUL PRINTING

A new process for the reprint
of any sort of Book

Patented in all Countries

**Much Cheaper than Book Printing
and Ensures Prompt Deliveries**

It is no anastatic process. The original stands no risk of damage. Manul Printing guarantees an absolutely exact reproduction of all printed, written or drawn examples in unlimited editions of unvarying good results, and it also permits author's corrections.

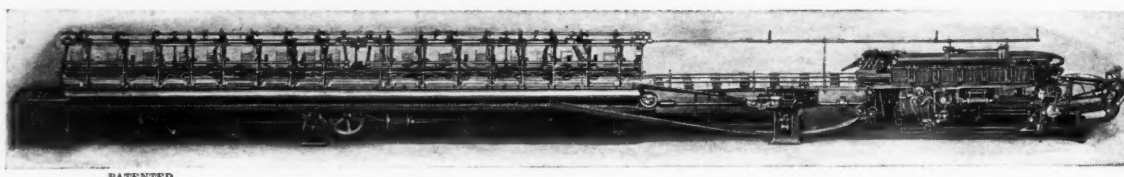
Examples of Manul Printing, and further details will be given on request. In order to make an estimate, a copy of the book to be reproduced will be required.

The Polygraphic Co.
Laupen-Berne, Switzerland

JUENGST

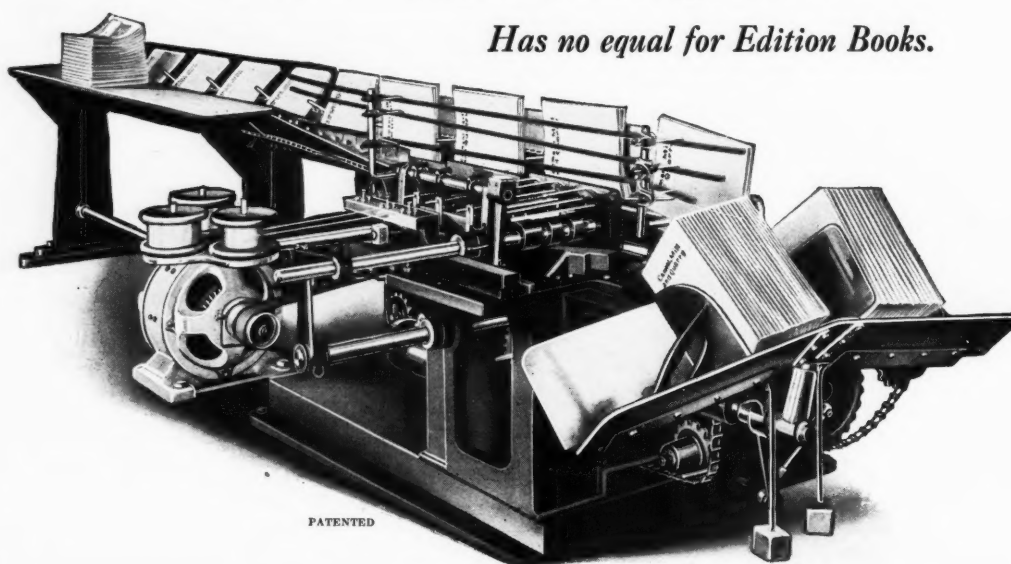
Gatherer, Stitcher and Coverer

THE ONLY MACHINE that will Gather, Jog, Stitch
and Cover Books all while in Continuous Motion



Will detect missing inserts or doublets.
Will gather any signatures from singles up, on any kind of stock.
Built in combination or in single units.

Has no equal for Edition Books.



Juengst Continuous Side Stitcher

The only stitcher that will drive 1, 2, 3 or 4 staples without stopping the book.
Built as a separate unit, with feed table and delivery.

Let Us Solve Your Bindery Troubles
and give you accurate books, better books, and more books, at less cost.

AMERICAN ASSEMBLING MACHINE CO., Inc.
416 N. Y. World Building, New York City

DOUBLES PRODUCTION PATRONAGE PROFITS



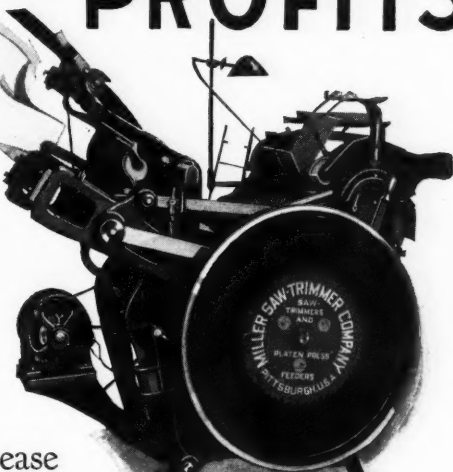
THE COSTLY
HAND-FED
PRESS

MILLER Automatic Feeders

THE MILLER doubles the production of hand-feeding at a corresponding decrease in production cost. When a plant, operating Chandler & Price Presses by the hand-fed method, installs MILLERS, it doubles its capacity, at no increase in floor space or machine units, and with less help.

The MILLER minimizes the human factor in press-work—which, somehow, never gets out the volume you figure on. It absolutely standardizes platen press production, insuring deliveries as promised—the kind of service to your trade that merits continued and ever-increasing patronage.

Find out *now* what MILLERS will do in speeding up your production, in reducing your labor costs and increasing your profits. Your name on a postal will bring the complete story.



THE ECONOMICAL
MILLER-FED
PRESS

MILLER SAW-TRIMMER CO.

PITTSBURGH, U. S. A.

BRANCHES: ATLANTA BOSTON CHICAGO DALLAS NEW YORK
PHILADELPHIA SAN FRANCISCO

The use of our inks by the many high class magazines which set the standard in printing is proof of their quality.

The success of these publications must greatly depend on their attractive appearance.



SIGMUND ULLMAN COMPANY

New York Factories and Main Offices
Park Avenue and 146th Street

New York
(Downtown)
466 Broome St., Cor. Greene St.



Chicago
Western Branch
501 Plymouth Court

The Mill Price List



Velvo-Enamel
Marquette Enamel
Sterling Enamel
Westmont Enamel

Pinnacle Extra-strong
Embossing Enamel

Westvaco Ideal Litho.

Westvaco Super
Westvaco M.F.
Westvaco Eggshell
Westvaco Text

WHITE GRAY INDIA BROWN BLUE GOLDENROD

Westvaco Cover

WHITE GRAY INDIA BROWN BLUE GOLDENROD

Minerco Bond

WHITE PINK BLUE CANARY GOLDENROD

Origa Writing

WHITE CANARY

Westvaco Index Bristol

WHITE BUFF BLUE SALMON

Westvaco Post Card



Plan your dummies to fit the standard Westvaco sizes and weights itemized in The Mill Price List. This insures the quickest warehouse service. Each Westvaco Brand is stocked in large quantities in all the popular sizes.

See reverse side
of this insert for
the National List
of the *Westvaco*
Brand Distributors



The Mill Price List

Distributors of

Westvaco Mill Brand Papers

Manufactured by West Virginia Pulp & Paper Co.



Baltimore

Bradley-Reese Company

Birmingham

Graham Paper Company

Boston

The Arnold-Roberts Co.

Chicago

West Virginia Pulp & Paper Co.

Cincinnati

The Chatfield & Woods Co.

Cleveland

The Union Paper & Twine Co.

Dallas

Graham Paper Company

Des Moines

Carpenter Paper Co.

Detroit

The Union Paper & Twine Co.

El Paso

Graham Paper Company

Houston

Graham Paper Company

Kansas City

Graham Paper Company

Milwaukee

E. A. Bouer Company

Minneapolis

Graham Paper Company

Nashville

Graham Paper Company

New Haven

The Arnold-Roberts Co.

New Orleans

Graham Paper Company

New York

West Virginia Pulp & Paper Co.

Norfolk, Va.

Richmond Paper Co., Inc.

Omaha

Carpenter Paper Co.

Philadelphia

Lindsay Bros., Incorporated

Pittsburgh

The Chatfield & Woods Co.

Providence

The Arnold-Roberts Co.

Richmond, Va.

Richmond Paper Co., Inc.

St. Louis

Graham Paper Company

St. Paul

Graham Paper Company

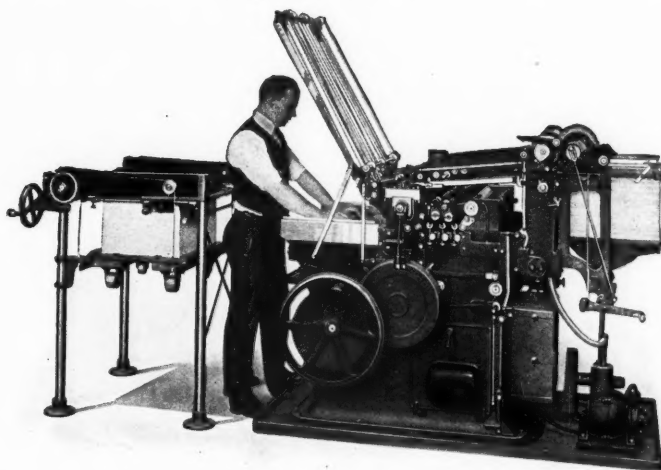
Washington, D. C.

R. P. Andrews Paper Co.

York, Pa.

R. P. Andrews Paper Co.

Greatest Money-Maker of Them All



*The Kelly Automatic Job Printing Press, half super-royal size
Equipped with Extension Delivery (an Extra)*

IN THE JOB PRESSROOM the greatest economizer of production is the Kelly Automatic Job Press (the "Little" Kelly). More than 2000 users testify to this fact. **It economizes space**, occupying much less space than any half super-royal platen press with motor, while producing work of superior quality at a speed of 3600 per hour, using no more power, if as much, and printing larger forms.

IT **economizes time**. The operator need not be tied to it. While the "Little" Kelly is running the operator may be doing a variety of necessary tasks, which on other job presses he could not do without stopping the press. Production goes on in his absence. It is in fact the only absolutely automatic job press. The make-ready, feed adjustment, ink adjustment and wash-up are so simplified as to be done in minimum time as compared with any other large job press. It takes a twelve-inch pile on the pile table, so that stops for replenishing the paper

pile are infrequent. An automatic device prevents defective sheets from reaching the form. Spoilage is thus reduced to a negligible amount. If the Extension Delivery (an extra) is used, the delivery pile may be as high as thirty inches, thus eliminating the handling of small lifts. When the pile is complete the truck is detached in a moment, and may be drawn to folding machine, paper cutter or stock room as required, no hand having touched the product. Handling wet sheets is a wasteful practice and causes offset.

Buy the "Little" Kelly. It Will Make Your Job Pressroom More Profitable

For sale at all Selling Houses of the **American Type Founders Co.** *Manufacturer of the Kelly Press*

WASHINGTON (D.C.), DALLAS, OMAHA AND SEATTLE: Barnhart Bros. & Spindler

Foreign Agencies for the Kelly Press

CANADA (EAST OF PORT ARTHUR): Toronto Type Foundry Company, Ltd., Toronto and Montreal. (CANADA, WEST: American Type Founders Company, Winnipeg.)

FOR ALL LATIN AMERICA: National Paper and Type Co., Head Office, 32 Burling Slip, New York City.

GREAT BRITAIN: Canadian-American Machinery Company, London.

FRANCE, BELGIUM, ITALY AND SPAIN: La Société Omnia, Paris.

AUSTRALIA AND NEW ZEALAND: Alex. Cowan & Sons, Ltd., Melbourne, Sydney, Adelaide and Wellington.

SOUTH AFRICA, BURMA AND INDIA: John Dickinson & Company, Ltd., Cape Town, Rangoon and Calcutta.

HOLLAND AND JAVA: Lettergieterij Amsterdam (Voorheen N. Tetterode), Amsterdam and Batavia.

SWEDEN: A.-B. S. Gumaelius, Maskinnaffar, Stockholm.

The Utility Heater Co., Inc., is the only house in the world carrying a complete line of both electric and gas heaters adapted to all sizes and styles of printing presses. Everything in Demagnetizing, Neutralizing, Deionizing and Ink-Drying.

The Utility Electric Heater

For Web, Cylinder and Job Presses Will Not Burn Out

Equal to an electric neutralizer in its deionizing and demagnetizing qualities, and surpassing the gas heater in quick ink-drying. As it will not burn paper, it can be put on "most any place on most any press." It makes no fumes, and is guaranteed for durability. No need of slip-sheeting the finest jobs.

PRICES—ONLY \$75 to \$115 Send for circular



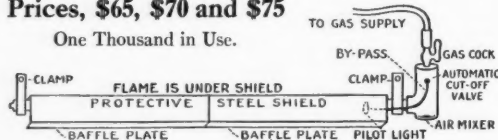
The Charles Francis Press says: "The electric heater recently installed in our plant is giving entire satisfaction. We believe it to be far superior to the gas heaters previously installed."—A. F. Oakes, V. Pres.

Utility Safety Gas Heater

The Heater with Protective Shield for Carriage Delivery Cylinders

Prices, \$65, \$70 and \$75

One Thousand in Use.



Protects paper in two ways against burning, and heats both sides of the sheet. Used in every large city of the U. S., and exported to Canada and Europe.

Gas Heaters

FOR MILLER-FED JOB PRESSES

Price, \$25



Kelly Gas Heaters of similar design.....\$35

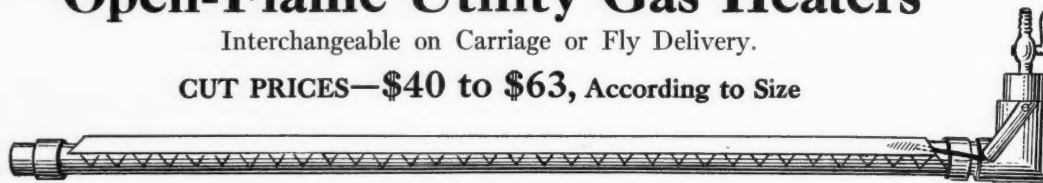
Electric Reflecting Heaters for Kellys.....\$40

Special prices quoted for heaters for old-style cylinders.

Open-Flame Utility Gas Heaters

Interchangeable on Carriage or Fly Delivery.

CUT PRICES—\$40 to \$63, According to Size



Equipped with the best and simplest automatic cut-off for the gas, and guaranteed to give more heat and be more durable than the Johnson, Craig, Static or Atlas burners. Has no electromagnets to burn out.

All prices f. o. b. New York. Write for circulars.

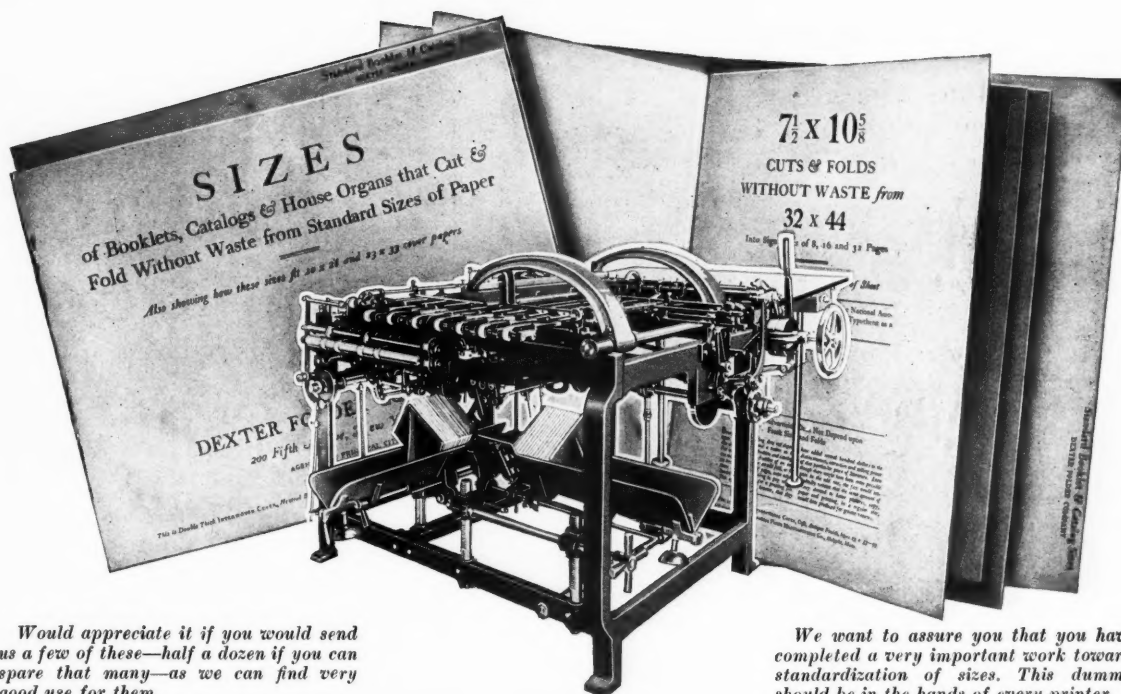
UTILITY HEATER CO., Inc.

Charles H. Cochrane, Pres.

239 CENTRE ST., NEW YORK

Phone Canal 2989

Chicago Representative, George R. Smith, 742 Webster Bldg.; Boston, Philip Ruxton, Inc.; Philadelphia, R. W. Hartnett Co.; Toronto, Can., Westman & Baker; London, England, Canadian-American Machinery Co.



Would appreciate it if you would send us a few of these—half a dozen if you can spare that many—as we can find very good use for them.

WYNKOOP-HALLENBEEK-CRAWFORD CO.,
New York City, N. Y.

We want to assure you that you have completed a very important work toward standardization of sizes. This dummy should be in the hands of every printer.

CHARLES FRANCIS PRESS,
New York City, N. Y.

The No. 189-A Dexter Standardized Jobber and Standard Booklet and Catalog Sizes

No folder has made so good a record in the binding and printing trade as the No. 189-A type of Dexter Standard Jobbing Folder. The No. 189-A type delivers the most work in a given time, requires least time to adjust, lasts longest, depreciates least. Your salesmen can fit all their booklet, catalog, book and house organ printing to this machine.

Our booklet "An Analysis of the Product of the Dexter Standardized

Jobbing Folder" contains the specifications of the work it will handle. We want you to send for a copy, whether or not you are directly interested in purchasing a folding machine. The paper-size data and folding specifications given will be valuable to every person connected with the planning and selling and manufacturing of booklets, catalogs and house organs. Write today for a copy.

The writer has the samples conveniently filed in his desk and anticipates using them frequently. These samples will help the customer to visualize the various sizes of booklets, and therefore aid him in determining quickly and easily which size he wishes. This will eliminate much lost time and preliminary work on the part of the printing salesman. They will also undoubtedly prove useful in other ways.

ROGERS & HALL COMPANY, Chicago, Ill.

DEXTER FOLDER COMPANY, 200 Fifth Avenue, New York
Folders, Cross Continuous Feeders, Dexter Feeders, Inserting, Covering
and Wire-Stitching Machines

CHICAGO

PHILADELPHIA

BOSTON

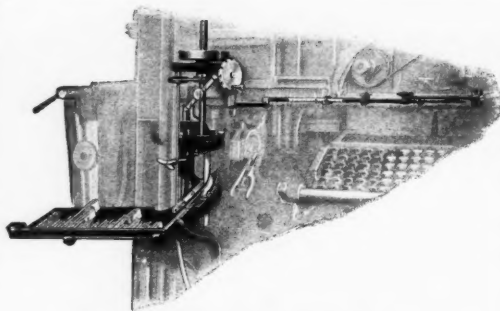
DALLAS

ATLANTA

SAN FRANCISCO

Please Mention THE INLAND PRINTER When Writing to Advertisers.

743

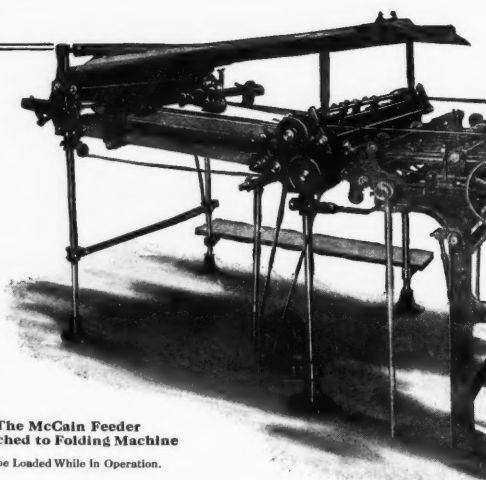


THE MOHR LINO-SAW

cuts slugs as they are ejected from the mold of the Linotype or Intertype to any desired length. It is a great time and labor saver.

MAY WE TELL YOU ABOUT IT?

MOHR LINO-SAW CO.
513-515 West Monroe Street, Chicago



The McCain Feeder
Attached to Folding Machine
Can be Loaded While in Operation.

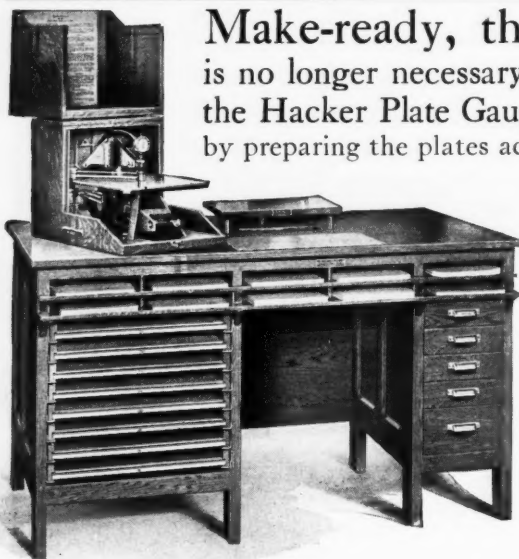
The Maximum Output
of your folding machines can be obtained only with automatic feeders.

THE MCCAIN Automatic Feeder

will successfully feed the fastest folding machine and increase the output of the machine from 10 to 25 per cent over hand feeding. Easily attached to Anderson, Hall, Dexter, Brown and Cleveland Folding Machines.

Write today for full particulars.

McCain Bros. Manufacturing Company
29 South Clinton Street, Chicago, Illinois



Make-ready, the bane of letterpress printing, is no longer necessary to the degree heretofore common because the Hacker Plate Gauge and Rectifier removes much of the need by preparing the plates accurately in advance of going to press.

This preliminary inspection and underlay of plates not only eliminates a deal of overlay and *all* of the underlay at the press, but it avoids using a press for the purpose, — the presses are running meanwhile on other work.

Thus there is a double gain: 1st the actual cost of make-ready is reduced; 2nd the actual output of printed impressions is increased. The work on the Plate Gauge proceeds faster and more dependably than the pressman can do it at the press, and the equipment represents one-tenth to one-twentieth of the investment and even a less proportion of the overhead.

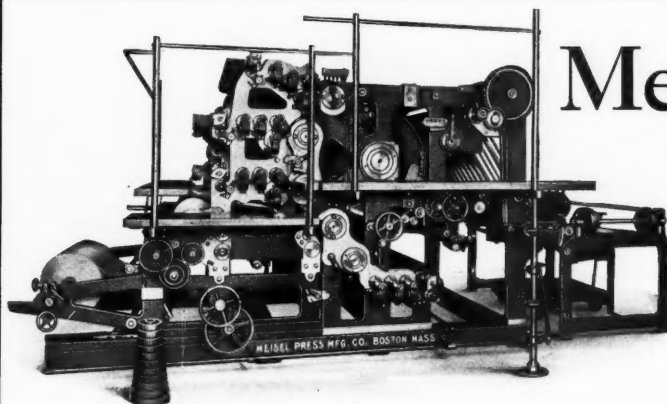
Why will printers tolerate the old fit and try methods of make-ready with its shameful waste and low production? The philosophers will answer something about human nature and the persistence of habit. Yet the Hacker Plate Gauge and Rectifier is available to lift them from the slough of inefficiency and put their presses to running as they ought to be. They can make no money with idle presses, and it is only begging the question to say "the customer pays for it." Output at low cost always wins out.

The Hacker Plate Gauge and Rectifier is an instrument with which to underlay all plates to proper printing height. The equipment illustrated is all that is needed. The work is done before going to press, preferably before going into forms. The result is a level, flat impression on the first sheet pulled on the cylinder. Underlay at the press is *entirely* eliminated and overlay is greatly lessened.

About 300 printers use the Hacker Plate Gauge and Rectifier. Their average saving of make-ready is 2 to 4 hours per form. You can ask any or all of them. Send for list and literature.

Produced and sold only by

HACKER MANUFACTURING CO., 312 No. May Street, Chicago



ROTARY PRESS Series R-1095

An adjustable Rotary Press that cuts the sheets off and delivers them to the printing cylinder which prints one color on the reverse side, then the sheet is delivered to the large impression cylinder and receives the third printing on the face side. Cuts off sheets from 24" to 36" in length and takes paper up to 48" in width. This type of machine can be used for high class label work such as soap wrappers and can wrappers. Speed, 6,000 impressions per hour continuous run.

Meisel Presses are built with the object of reducing the number of operations required for the completion of the job. Write us about your problems and let us show you how they can be solved with profit to yourself.

MEISEL PRESS MANUFACTURING CO.

944-948 DORCHESTER AVENUE, BOSTON, MASS.

Meisel Presses

Rotary Color Presses for wrappers, labels, cartons.

Rotary Presses for Publications — flat or folded sheets.

Bed and Platen Automatic Presses for roll or sheet products.

Ticket Presses for transfers, roll or strip tickets, etc.

Cash-Sales Book Presses for flat folded interleaved books.

Wrapping Paper Presses for roll or sheet products — one or more colors.

Slitters and Rewinders for all kinds of roll products.

Toilet Paper Roll Machines, plain or perforated rolls.

Sheet Cutters—from rolls; adjustable for various size sheets.

The CALOREL *Electrically Heated* GLUE POT

ONE PIECE :: ENTIRELY ALUMINUM

FOR GLUE AND SIMILAR COMPOUNDS
For any use, where an even, steady temperature,
that will not burn or dry out, is required

The CALOREL Glue Heater is entirely aluminum, light in weight, clean. Large diameter and low flat design promotes rapid heating and sturdiness. The pot, completely surrounded by an air jacket, retains and distributes the heat and reduces the electrical consumption to a minimum. Owing to the correct proportioning of the heat dissipating surfaces, it will not reach a temperature of over 170 degrees F.

Without switches, or regulating means, no attention whatever is required.

The standard heater listed is for glue only. In ordering for other purposes, kindly specify, fully, the conditions under which it will have to work.



For Use on Either Alternating or Direct Current

Prices, complete with brush wiper, six feet of heater cord and separable attachment plug:

1 quart	70 watts	110 volts	220 volts	\$20.00
2 "	80 "	110 "	220 "	22.00
4 "	105 "	110 "	220 "	26.00
8 "	160 "	110 "	220 "	30.00

When ordering Specify Exact Voltage.
Prices on special wattages on application.

Manufactured by

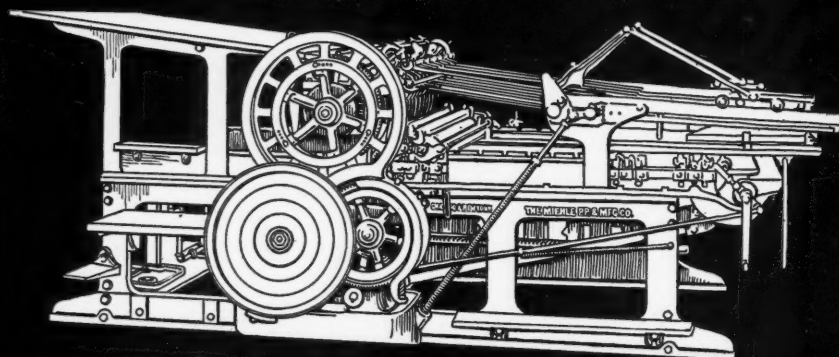
NATIONAL ELECTRICAL SUPPLY COMPANY

1328 NEW YORK AVENUE, N. W.

::

WASHINGTON, D. C.

The Miehle



SIMPLICITY

HIGH productivity in any machine is directly proportional to its simplicity. Convenience and certainty of adjustment permit nearly continuous operation.

Make-ready on a Miehle is both quick and positive. And, when the job is ready to run, the operation of the press is practically continuous at high speed.

That is why the Miehle offers unexcelled economy. That is why its product is uniformly of the very highest grade.

MIEHLE PRINTING PRESS & MFG. CO.

Principal Office: Fourteenth and Robey Streets, Chicago

Sales Offices in the United States

CHICAGO, ILL., 1218 Monalock Bldg.
NEW YORK, N. Y., 2840 Woodworth Bldg.

PHILADELPHIA, PA., Stephen Girard Bldg.
DALLAS, TEX., 611 Deere Bldg.

BOSTON, MASS., 170 Federal St.
SAN FRANCISCO, CAL., 693 Mission St.

ATLANTA, GA., Dabson Printers Supply Co.

DISTRIBUTERS for CANADA: Toronto Type Foundry Co., Ltd., Toronto, Can.

YOU NEVER HEARD OF A MIEHLE BEING SCRAPPED

At Last!

A Complete Stereotype Plate Casting and Mat Making Plant for the Small City Newspaper and Job Printer

In response to a universal demand for this equipment we are about to place on the market *at low cost* the

Planoflong Plant

Consisting of

The U. S. One Piece Stereotyping Machine for casting 5 col. flat plates. Complete with Heating Plant, Melting Pot and Casting Box—all in one. Gas or Kerosene heated.

Wood Hand-Driven Mat Roller specially built for molding dry mats and making as perfect molds as \$2000 machines used by large newspapers.

Wood Junior Dry Mat Humidor
Wood Flat Mat Roaster
Wood Cork Molding Blankets
100 Wood Dry Mats—18 x 24 in.

The newspaper owning a *Planoflong Plant* can make stereotype plates and mats as quickly and more economically than the large newspaper. It can make mats for its advertisers and own use. It can use syndicated mat services and mats from advertisers instead of plates.

The Job Printer will find the *Planoflong Plant* invaluable. He can make mats instantly from type or cut forms and distribute the type within one minute from the time the form is locked up. He can duplicate as he pleases. The type is never heated and absolutely no injury is done it. The mat does not spoil and may be cast from any time later by merely roasting it. The printing quality of *Planoflong* plates is equally as good as the finest electrotypes and fine screen halftones may be used.

Plants already equipped with casting boxes can purchase the other equipment independently.

The only complete stereotype plant for newspapers using flat bed presses.

Price on Application

Wood Flong Corporation
25 Madison Ave., New York City

Start the Job Right



Showing form locked to pica ems.

When you have the form in a locked up condition on the *galley* every page is in perfect alignment when the job goes to the stone.

You save money on lock-up, registering, make-ready and material. All the guesswork is taken out of registering, and nine-tenths of the work-ups and pull-outs on the press are avoided.

Avery^{MAKE-UP} Galley
"SAVES ITS COST IN ONE JOB"

will more than pay for itself on every job of sixteen pages or more in the saving it will effect in time, labor and material.

The Avery Galley Co.

949-951 East Second Street
Los Angeles, Calif.

For sale by all branches of

AMERICAN TYPE FOUNDERS CO.
BARNHART BROTHERS & SPINDLER

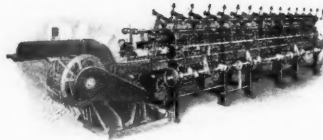
A Few SHERIDAN Specialties

For the

PAMPHLET BINDER

Gatherer

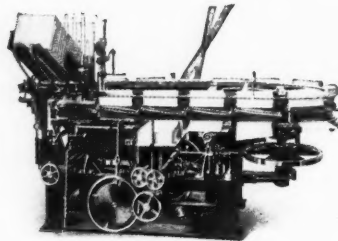
The machine that thinks.



Cuts the cost of gathering in half. Eliminates spoilage and saves two thirds of floor space.

Coverer

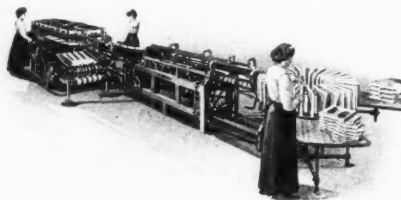
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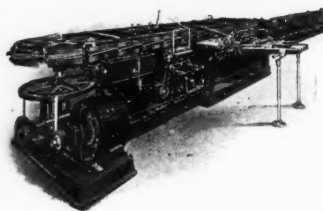
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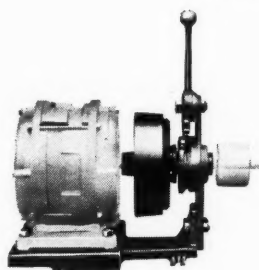
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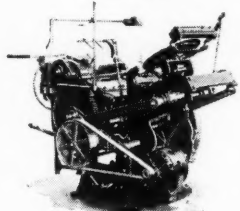
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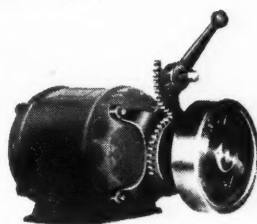
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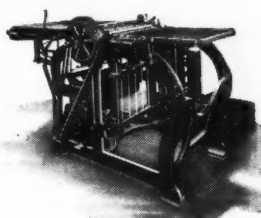
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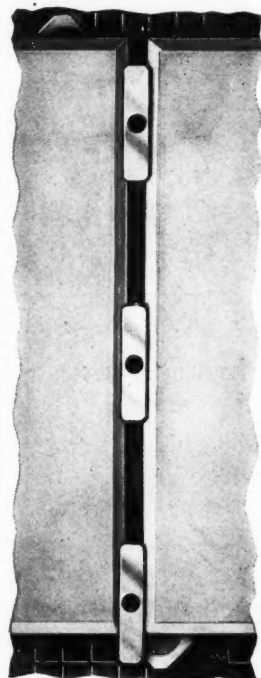
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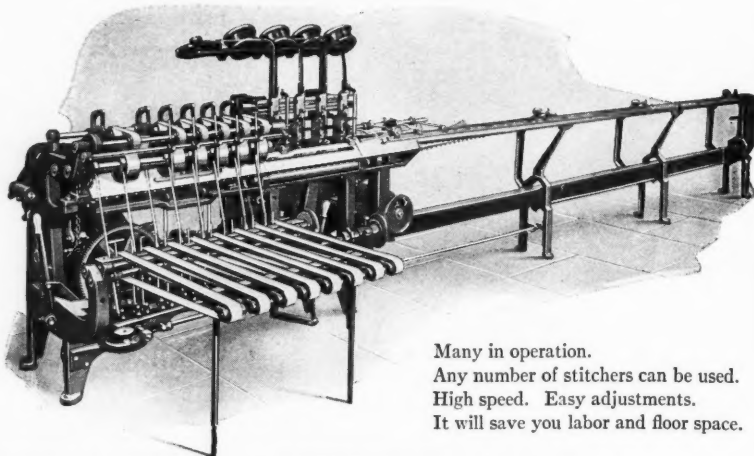
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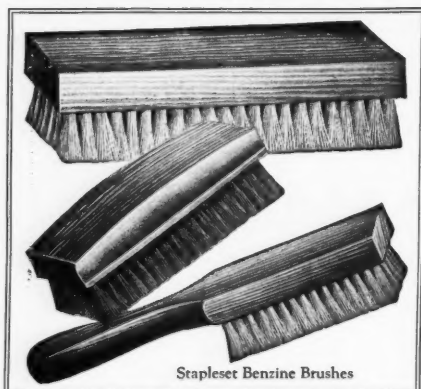
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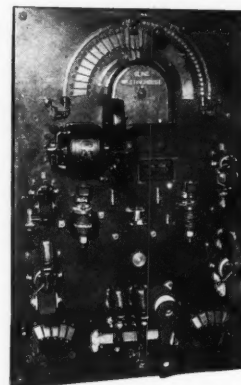
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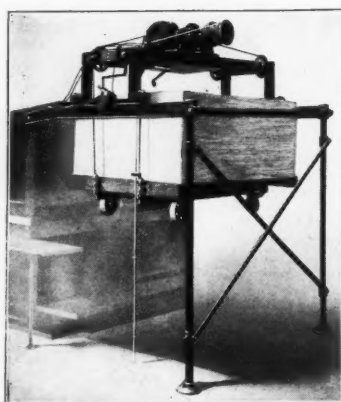


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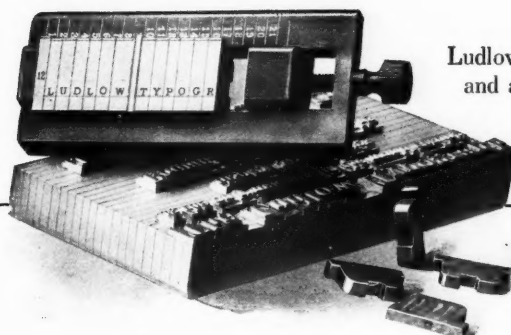
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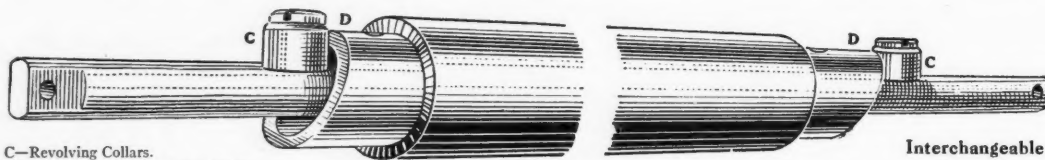
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It will give you a better idea of the method

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Adequate Ink Distribution on a Job Press Is Limited to the Circumference of the Rollers



C—Revolving Collars.
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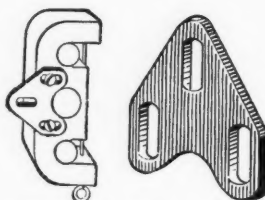
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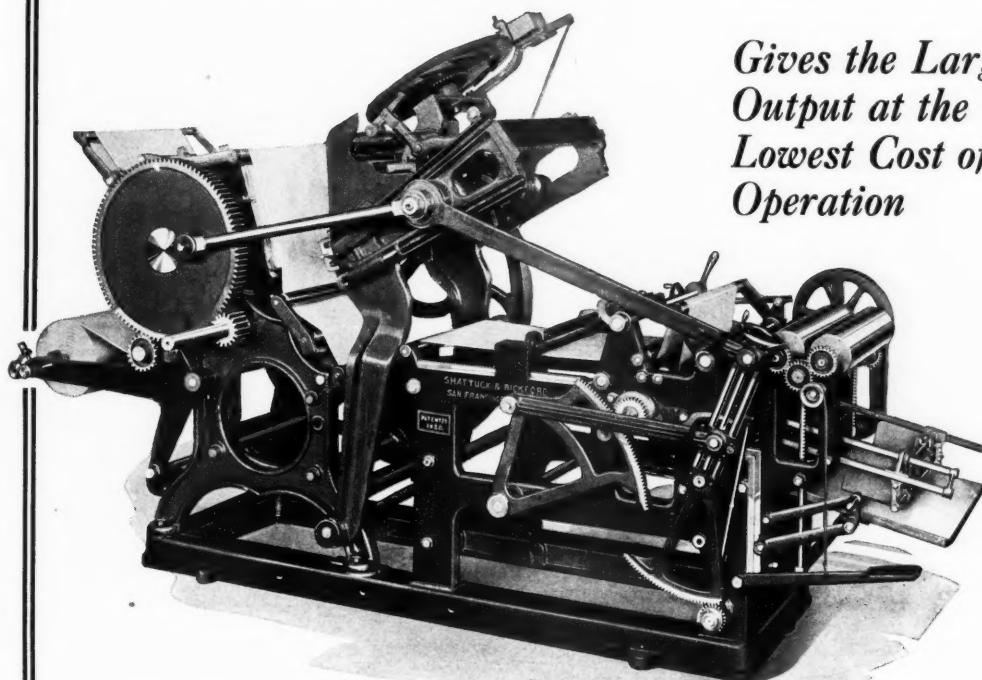
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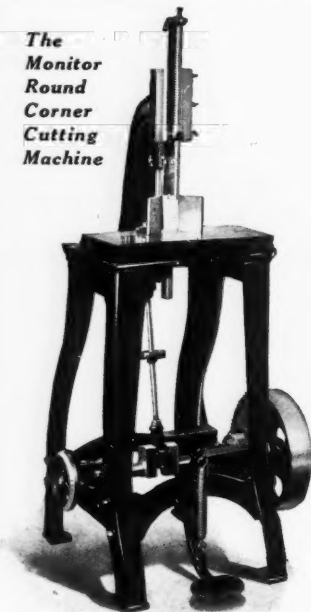
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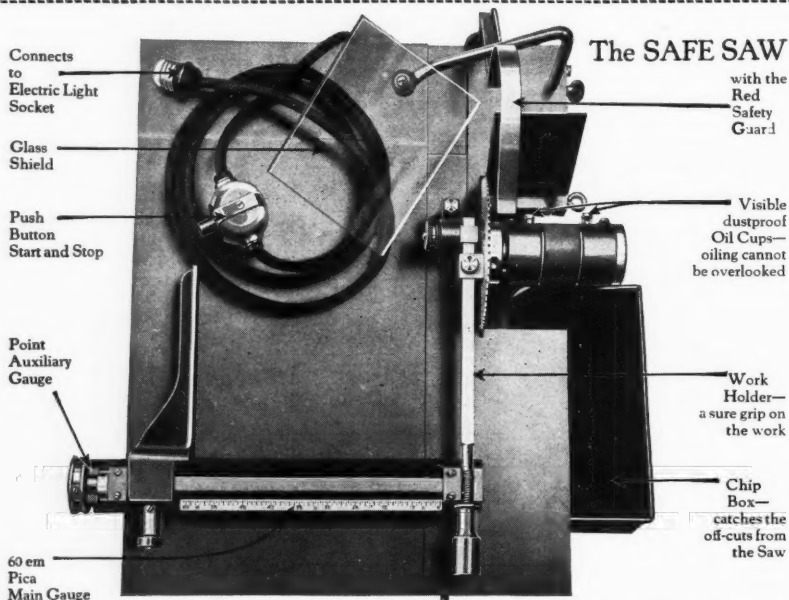
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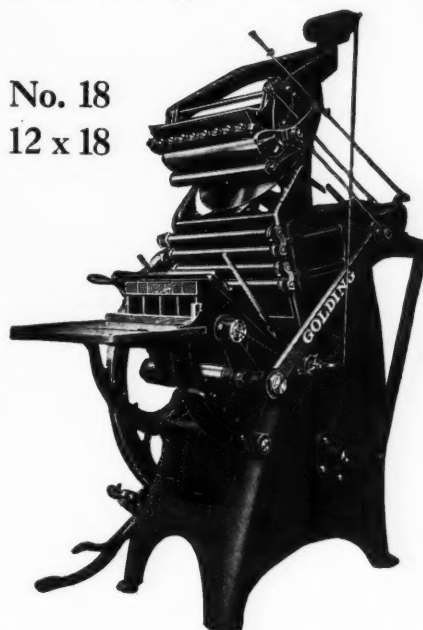
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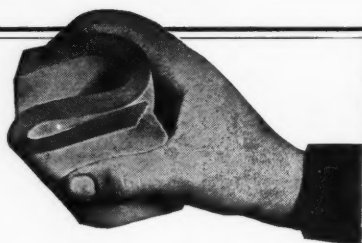
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Ask your Jobber about them or let us send you samples. It's decidedly worth while.



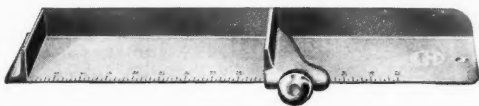
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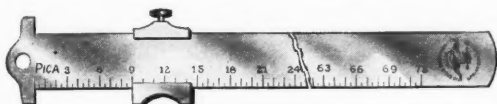
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OUR INKS
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SO THEY
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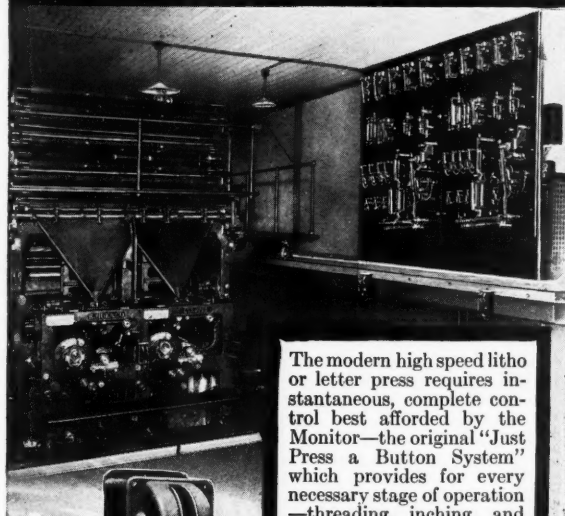
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Baltimore, Md.

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Safety Lever
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759



VOL. 67, No. 6

SEPTEMBER, 1921

The Leading Trade Journal of the World in the Printing and Allied Industries

HARRY HILLMAN, EDITOR

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PUBLISHED MONTHLY BY

THE INLAND PRINTER COMPANY

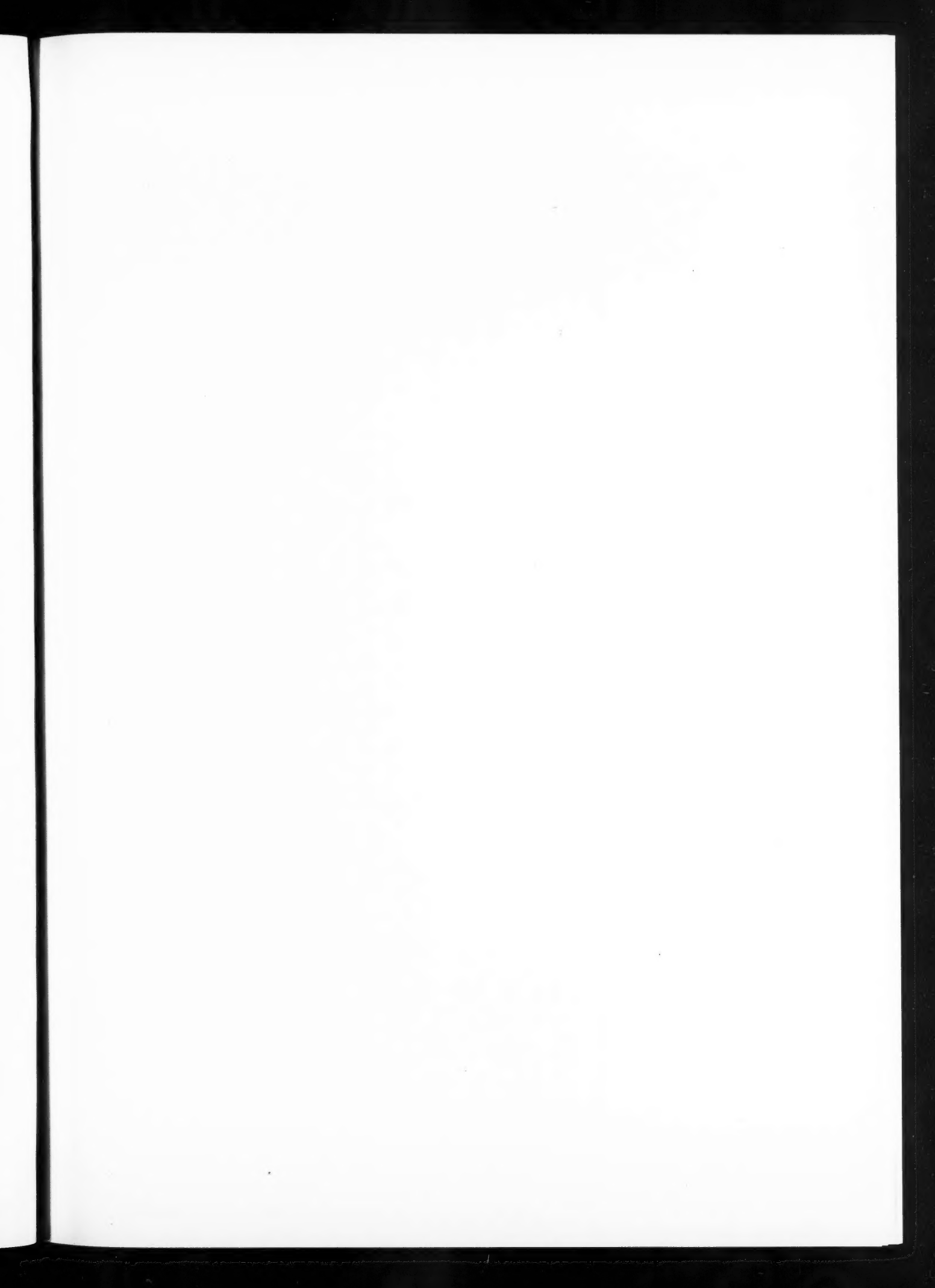
632 Sherman St., Chicago, U. S. A.

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Address all communications to The Inland Printer Company

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EARLY MASTER PRINTERS
GIAMBATTISTA BODONI
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GOLDEN OPPORTUNITIES FOR SPECIALTY PRINTERS

BY ROBERT F. SALADE



IN every important business center of the United States are golden opportunities for live specialty printers who are capable of producing some particular line of printing to advantage. This does not apply to those printers who claim to be capable of making "everything from a calling card to a newspaper," for printers of that class are seldom in a position to specialize in the right way in one exclusive line. This article is written for the purpose of getting real specialty printers, and printers who may be in a position to enter the field of specialties, interested in some business building plans which have proved highly successful.

Lest there may be a possibility of some readers not correctly understanding the term "specialty printers," the information in the next paragraph is offered to make this term clear:

Printer No. 1 is making a specialty of sample cards, business stationery, announcements, etc., exclusively for merchant tailors. Printer No. 2 is specializing in business stationery, appointment cards, prescription blanks, etc., for dentists. Printer No. 3 is making a specialty of gummed labels, of all sizes and styles, for all classes of business. Printer No. 4 is specializing in all kinds of printed matter used by retail druggists. No. 5 is making a specialty of business stationery, forms, etc., for plumbers. No. 6 is operating a large sized plant almost exclusively on wrappers and labels for paper box makers.

Other varieties of specialty printers could be quoted, but enough have been mentioned to explain the term, and to give an idea of the wide field that is open to any

efficient printer. The printers referred to as Numbers 1, 2, 3, 4, 5 and 6 have been successful with their particular lines of specialties, and have developed enough business to keep their plants running to full capacity during all seasons of the year. If the reader is interested in this subject he will doubtless find a number of helpful suggestions in the following paragraphs:

The first case is that of a printer making a specialty of wrappers and other kinds of printed matter for paper box makers. Strange as it may seem, many manufacturers of paper boxes either have no printing plants of their own, or merely have small plants which are not adapted to large runs of color printing. Having recognized these facts, our friend hit upon the plan of specializing in work for paper box makers, and he soon had enough business to keep a good sized printery hustling.

This printer is a man of business ability, and he knows how to build business both for the boxmakers and for himself by offering suggestions for new style box wrappers. He knows by experience that a paper box manufacturer, like any other business man, is always on the watch for a good selling idea. For example, the printer prepared a special attractive design for a box wrapper. Samples were mailed to a selected list of paper box makers, and within the next month the printer had received more orders for the new style wrappers than he could conveniently produce.

The design of this wrapper consisted of an engraved plate printed on tinted glazed paper, the completed work suggesting beautifully grained marble or stone. Electrotypes of the original engraved plate were made and half a dozen of the electrotypes were run together on a cylinder press. Several different color schemes were adopted, such as pale green ink on tinted green paper; rose pink on shell pink paper; turquoise blue

on a paler shade of blue stock, and a warm buff on buff paper of a lighter tint. Glazed paper was used, as mentioned, and the highly polished surface of the stock enhanced the appearance of the color printing.

An inspection tour through this plant would be delightful to a lover of fine color printing. The many different designs and inscriptions for box wrappers are done in every imaginable color and tint. Some are done in gold leaf, others in bronze powders in gold, silver, red, green, etc., and others in process colors. Large quantities of the wrappers are handsomely embossed. Among the pictorial subjects are flowers, pretty girls' heads, landscapes, fruit, etc., all splendidly printed in colors. Many of these subjects are the printer's own conceptions, and they are now being produced by thousands, because the printer had faith enough in his ideas to pass them on to the paper box manufacturers.

This printer is advertising his specialty in trade journals that are devoted to the interests of the paper box industry, and occasionally he has inserts consisting of extraordinary specimens of box wrappers, printed in colors and embossed, placed in these journals. These inserts show prospective customers the attractive work produced by the printer, and he has gained numerous orders as a result.

Let us now briefly review the selling methods of a well known specialist in gummed labels and advertising stickers: This printer is producing all kinds of gummed labels and stickers for many of the largest business concerns in America, and many of the orders are for several millions of labels, or stickers, at a time. This work, for the most part, is printed on large sized sheets, several dozen electrotypes being printed on a sheet simultaneously. After the large sized sheets of gummed paper have been printed they are cut apart to required sizes. In the case of odd shaped labels or advertising stickers, steel dies of the essential shapes are used, about one hundred sheets being cut out on each application of the die.

This printer produces only the one variety of printing, and because his plant is particularly equipped for turning out this specialty in large quantities, at a high rate of speed, he is in a position to quote prices considerably lower than those of the average printer on the same class of work. He is advertising his line in the classified columns of newspapers and magazines, and by means of street car cards.

Many of the gummed labels and stickers are printed from reverse plates in solid colors like bright red, bronze blue, dark green, brown, etc., with the lettering in white. Other labels of this variety are first printed in gold size and then bronzed in different colors like rich gold, pale gold, red and green. In some cases the white lettering of the reverse plate labels is embossed by the simple process of making an ordinary counter die on the press, allowing it to set, and then doing the printing and embossing with the one operation. Embossing of this kind can easily be done with ordinary electrotypes of a reverse zinc plate, but the electro-

types must be blocked on solid metal bases so as to maintain sharp impression.

In addition to producing great quantities of gummed labels from the reverse plates referred to, large orders of labels are also made from type forms, each form usually having a plain rule border. For this class of work heavy faced type like Cheltenham Bold is used and a dozen or more setups either of the one form, or of various forms, are run together on a large sized sheet. Labels of this variety are used for shipping instructions and similar purposes.

A wide assortment of stock gummed labels is carried by the printer referred to—labels containing inscriptions such as "Glass," "Handle With Care," "Breakable," "Important," and others that are used frequently in business offices, shipping departments, factories, etc. Occasionally these stock labels are sold in quantities to stationers.

The printer who is making a specialty of business stationery for dentists, comprising appointment cards, prescription blanks, etc., has been following a simple but successful medium of advertising. The plan consists of sending at frequent intervals samples of printed matter to a list of dentists—not commonplace specimens but exceptionally well printed samples designed in a neat, dignified style. These specimens are taken from overruns of regular orders. Whenever an exceptionally good business card is produced the printer makes an overrun of several hundred, and in this way a substantial quantity of samples is constantly on hand. With every sample mailed out is included a neat and interesting form letter directing attention to the quality and appearance of the specimen in question. A recent form letter mentioned the fact that the printer was using a special process of printing, resulting in a close imitation of plate printing, and the sample of work enclosed with this letter strongly backed the statement.

This process of imitation plate printing consists of typography set in the same style as the standard lettering done by steel and copper plate engravers, and the printing done in a fine grade of carbon black ink that dries with a rich dull finish. The completed work actually looks like high grade engraving, although the printed characters are not raised above the surface of the stock.

Merchant tailors' printing as a specialty offers a field for printers knowing the requirements of tailors, who not only require the best quality of office stationery, but also need special things like linen labels (to be sewed in the inside pocket of coats and vests), sample cards, sample books, and advertising literature designed expressly for the purposes of custom tailors.

Several printers are now making a specialty of printing for merchant tailors, and in many instances they have prepared booklets, folders, mailing cards, blotters, form letters, announcement cards, etc., for the tailors, and these have proved successful as business builders. One of the printers referred to is making use of the new imitation steel die stamping process in the

production of fine business stationery, announcements, business cards, and other work of this class which fits the requirements of custom tailors to excellent advantage. With the imitation die stamping process, type faces are used which give the same styles of lettering done by the hand engraver. The spacing of the words and lines is done in the extra close manner as the spacing in steel and copper plate engraving, and this adds to the effectiveness of the imitation.

These printers have succeeded in developing important business in their particular fields, simply be-

cause they have concentrated on one line continuously and have placed themselves in the position of being able to supply this one line to the best advantage of customers. For instance, one printer who for many years has been specializing in printing for druggists, keeps a large supply of stock labels on hand ready for immediate delivery, and in some cases these stock labels contain the imprints of druggists who are numbered among the printer's regular patrons. This is the kind of service which is appreciated, and service, of course, is the specialty printer's most valuable asset.

ENGLISH DICTION

BY F. HORACE TEALL



THE English language is naturally subject to much discussion, not only among erudite students of its history, but even more among those who are not historically qualified for trustworthy decision. Our most credited grammarians have always differed widely in their teachings, both as to doctrine and as to details, and many writers have said that all grammar text-books are worthless, which certainly is a reckless exaggeration, though some books are not worth much, and of course none is perfect. Professor Brander Matthews said recently in a newspaper article: "There is a peril to the proper development of the language in offensive affectations, in persistent pedantry, and in other results of that comprehensive ignorance of the history of English which we find plentifully revealed in many of our grammars, wherein we find rules of no validity—rules either borrowed from other tongues or evolved from the inner consciousness of schoolmasters."

Whether any one could furnish clear evidence of such peril as is here asserted may be doubted, but no one can question the fact that the evils named are common not only among those against whom they are charged, but among all users of the English language, even including those who are best qualified to stigmatize the evils and to prescribe the necessary remedy. The present writer is fully conscious of the fact that he can not hope for very much effect beyond inducement to careful thought, but he is sure that even that is well worth the effort.

One of the most recent articles about our language was published in the *Independent*. It called attention to several matters that its writer found suggestive of question, but which must have been recognized as not legitimately questionable, since the doubts were attributed to an imaginary "Man from Mars." Of course this "Man from Mars" is simply a whimsical expression for some one who "has to be shown," but we can not escape the impression that the ultimate source of the inquiry is the writer's own vagueness of

comprehension. Possibly its writer was well aware of his weakness, and merely seized the opportunity to write something interesting and not too serious. However, the article supplies a basis for comment that may suggest a satisfactory solution of many problems of detail beyond those directly noted. Each quoted paragraph following is a part of what is credited to the man from Mars.

"I have acquired a certain knowledge of your quaint and beautiful language. That your spelling is merely decorative and not intended to give any clue to the pronunciation I can understand. But there are certain mysteries of expression which must be plain to you, but which my slower comprehension fails to grasp. Thus you say 'It rains.' Who or what is 'It'? Why not simply state the fact without any pantheistic hints and just say 'Rain is'?"

Spelling is aside from our present purpose, but we must remark that it is very largely intended to give a clue to pronunciation, notwithstanding our many vagaries, which themselves are all based on reasons of weight. Our expression "it rains" is not challenged as wrong, as it could not be. The pronoun is used, according to a convention as old as the language, with an impersonal verb, to represent the noun implied in the verb itself. Thus when we say it rains we mean the rain rains (or falls). We should not make our expression simpler by saying "Rain is," but would merely spoil its accuracy by substituting an assertion that rain exists. "It rains" is only one of various expressions to which this reasoning applies.

"Your use of prepositions is not self-evident. Why do you look up a word in the dictionary? Is the dictionary in the skies? Why does a house burn down and the man inside burn up? Why do the English say that something is different to something else while to the American it appears to be different from?"

Here even a man from Mars should comprehend better than this one does. Prepositions are frequently used wrongly, but none of these questions indicates a true cause of perplexity. It does not follow that a thing to be looked up must be in an elevated position. We look up a word just as we look up anything for

which we search, as a record, for instance, with no thought of direction. Things burn up when they are completely consumed, and so a house may burn up as well as things in it; but when we say a house burns down we mean its upright position is lowered, though its material may not be totally consumed. English and American writers now agree that things are different from each other, not different to each other, and that those who say "different to" are in error. The man from Mars treats an outlived divergence as if it were still current.

"Ambiguity seems to be a special literary merit, for everything in your bounteous but bewildering tongue gives it full scope. You have no way of distinguishing between subject and object save by position and your pronouns are beautifully indefinite. . . . English is a great language for the poet who likes to clothe his meaning in the mists and flickering colors of imagination, but for the man who must use this wonderful toy as a tool of precision it has its drawbacks."

Ambiguity actually is a literary and colloquial fault that is very common, but not because the language itself lacks the power of clearness, but only because

people do not learn how to use it clearly. Position in the sentence is sufficient to distinguish subject and object, and indefiniteness of pronouns is due mainly to indefinite thought. As to precision, here is an opinion from Fernald's "Expressive English": "If we lightly esteem the capacities of our language, we may drift on through life in forlorn and shabby utterance with the comfortable feeling that we are 'doing pretty well.' But if we once recognize our language as an instrument of precision by which one may chart all the seas of thought, we shall become aware that any failure to express ourselves well is due to some fault of our own, which it should be our first business to correct." Every rhetorician teaches that ambiguity is a fault, and inculcates its avoidance, and the language contains provision for its avoidance in all cases. But we can not afford to forget that occasionally the reproduction of ambiguity is itself an element of precision.

Above all else we need to remember that the drawbacks are not often in the language, but are mainly personal weaknesses. Petty quibbles over slight variations from the commonest senses of words are the occasion of much needless trouble.

WHAT TO DO IF YOUR COSTS ARE FOUND HIGH

BY CARL A. JETTINGER



ANY a printer hesitates to put in a cost system because he fears it will show him that he is not charging enough for some of his work, and that he will have to raise prices on most of it and thereby lose trade to competitors who have lower costs or, more likely, do not know their costs and therefore take work at lower prices. If there is an organization of printers in his city, part of the activity of which is the installation of cost systems, then this printer usually has the impression that if he joins this organization he binds himself to sell only at prices that leave a profit over the cost, as shown by the cost system, or, worse yet, at prices prescribed by the organization. All of this he believes will work to his disadvantage.

These fears are altogether needless. Because of the antitrust laws, no organization dare fix prices at which its members must sell, and no organization of this kind requires its members to sell all work at a profit. To carry out such a requirement would be impracticable for many reasons, among which are the following: Even the most competent estimator will occasionally quote a selling price that proves to be lower than cost, but the printer must sell at the price quoted. A strike, a breakdown, an error, or a multitude of other things for which the customer can not be held responsible, may make the cost unduly high. Business policy may make

it advisable to sell a small job without profit which is of such a nature that the customer could not easily be made to realize that the cost is so much higher than he would suppose, because this same customer's usual orders are for large quantities and at a very satisfactory profit.

Why should the printer harbor such fears anyway? Instead of being high, his costs may prove to be low. This does not happen infrequently. The writer remembers putting in a cost system in a small shop where the proprietor was so fearful of costs showing up high that he would not permit his salary being charged at a decent rate in the first cost sheet. When completed, this first cost sheet proved the costs to be so low that the printer asked that the whole sheet be figured over, with his salary increased to what it should have been. Even then his costs were unusually low.

Supposing a printer puts in a cost system and, after it has been in operation a sufficient length of time to arrive at a fair average, this system shows him that his costs are higher than the average in his vicinity. What calamity has the printer brought upon himself by putting in this cost system? None whatever. If he wishes to do so, he can still do business on exactly the same basis as he did before, in which case he will neither become a bankrupt nor grow rich any faster than he would have without the cost system.

But what is the proper thing for a printer to do when a newly installed cost system acquaints him with the fact that his costs are higher than the average?

First of all, not to become excited. He has most likely been in business for years without knowing this, and the sheriff has not stepped in because he did not make as much profit as he should have made. Now that he does know it, there is still no danger that the sheriff will step in, unless that danger existed before the cost system was put in.

Before he seeks to remedy the trouble, let the printer analyze the case. As a physician seeks to locate the cause of aches and pains, so let the printer locate the swellings in costs, and search for their cause. If only a few hour costs are high, there is probably nothing to worry about. Even if all the hour costs are high, that may be but a natural and perfectly healthy condition.

If all the print shops in a city were equipped exactly alike and operated with the same efficiency by a similar force of employees, all receiving the same pay, even then there might be wide variations in costs. Such variations would be caused by the class of work done in the different plants. If one printer does very little cylinder presswork, as compared with the rest, then that printer is sure to have relatively high cylinder press costs. If another printer keeps his cylinder presses busier than do any of the rest, then he is almost certain to have the lowest cylinder press cost. Such conditions can not always be avoided, and few shops of any size can be found that do not have some department that is run at a loss, but nevertheless can not well be dispensed with. As long as the jobs produced partly in this unprofitable department show a satisfactory profit on each entire job, there is no reason for worry. The loss in the unprofitable department in such cases is nearly always small in the aggregate, because but little work is done there.

Where one printer has better, more modern and therefore more costly equipment than the others, and employs more competent workmen than his competitors, paying them higher wages, he is certain to have higher hour costs. This need not cause him alarm. While the hour costs in his office are higher than those of other offices, the chances are that, by reason of his better equipment and more competent help, his office produces work in less time at a probably lower cost for each completed job. Even if this is not the case, then the work turned out by this office may be of such a high grade that it commands a better price. Those who want good work are usually willing and able to pay a better price for it than those who want the cheaper grades, and they constitute a much more desirable class of customers than those who buy merely on price.

In fixing selling prices for his work, the printer should always bear in mind that it is not easy to sell printing at prices that are higher than prices generally charged for similar work in his community. If printing business conditions are sound in that particular location, this means prices based on average costs. While a printer may charge more for some of his work than other printers in the same field do, there is a limit to this which may force him to sell the output of some

of his departments at a loss. It would therefore be unwise for him to add only the standard profit to the cost of work done in such of his departments as show a lower cost than the average for that community. In these latter departments he should make a higher rate of profit to counteract the losses in the departments with high costs. Usually these losses are the more easily made up, because the sales in the low cost departments generally are much larger than those of the high cost departments.

For the reason just stated, selling prices should not be based altogether on hour costs, but local conditions should be considered in making them.

Costs, on the other hand, take no heed of outside conditions, but reflect only those found in the office for which they have been computed. They permit no juggling, and no cost sheet and no estimate of the cost of a job should be figured on anything but the actual hour costs of the office as they have been found through the operation of the cost system. Only in this way is the printer enabled to ascertain how much he actually made (or lost) on each job turned out in his plant, and to know if a job on which he estimates is likely to show a profit as a whole, even if part of the work done on it is done at a loss. This will indicate to him whether the job is worth having and whether he should make efforts to secure more of that particular class of work, or rather exert himself in getting work of some other class which, in his plant, can be produced at a greater profit.

Where it is possible to keep informed in regard to the average costs of a city or vicinity, as is the case in many communities, it is a very good idea to figure all estimates on the basis of both the costs of the office making the estimate and the average costs of the city or vicinity. The latter cost will indicate what the job ought to be worth in that community, and whether it is of a class desirable to the office doing the estimating.

If prices must be raised to make a business profitable, this should always be done diplomatically. Never tell your customers that you have recently put in a cost system and must raise all your prices. You would be sure to lose much trade. No need of saying anything to them about putting in a cost system. Let them believe that you have had one all the time. They will think better of you.

Under some conditions it is unwise to make a big increase in the price of all the work of some one customer. In such cases make the increases gradually until you arrive at a price which your cost sheets show you is fair to you and to your customer. Fortify yourself with reasons for the increases other than that of the present epidemic of increasing costs, but never make use of these reasons unless required to do so. Usually it is best to treat increases as lightly as possible. In late years every person has learned to expect them and if nothing is said about them they are likely to be taken as a matter of course.

If you find that you have been regularly doing a job for one of your good customers at a considerable loss, do not think for a moment that it is absolutely

necessary for you to immediately raise your price on this job to a figure that will net you the profit you should have. If you can make a raise to the right price at one jump without taking too much risk of losing trade, well and good, but if it seems inadvisable to raise the price to even what the job costs you, lose no sleep over it. Having done the job at a loss in the past has not forced you to the wall, and whatever reduction in loss is effected by the increase you make will nevertheless, like any other saving of expenditures, show up as an increase in profits over the previous year.

If you find that your prices have been too low, raise them persistently, but always use common sense in doing it.

What has been said so far in this article applies only to duplicate jobs and to jobs the nature of which enables the customer to make a comparison of prices. Where there is no opportunity for the customer to compare the price with prices he paid on previous occasions, there should be no hesitation about charging even your oldest and best customer a price that will net you a fair profit. This also holds good with work for concerns that you have not in the past numbered among your customers. In no case quote to such concerns prices that are so low there is danger of your not making the profit you should make on them. If you intend to secure them as customers, then there is no surer way of making desirable and steady customers out of them than by charging them the right price to start with. Nothing will turn a new customer away more quickly and more effectively than raising the price on him the second or third time he sends in an order. Another reason why the price should not be cut to secure new customers is because if you do so and this comes to the ears of your competitors who have done the work in the past, as it usually does, the most natural thing for them to do is to retaliate by cutting prices to your customers. The result would be that you lose both the profit on the work you do and the confidence of the customers.

There are many ways in which prices can be raised in an honorable way without this being brought to the attention of the customer: A different grade of paper better adapted to the work may be suggested to him, and the price increased more than the additional cost of the paper and the profit thereon. The purchase of printing in larger quantity may be advised, at a price

that will save the customer money, but which at the same time, because of the decreased production cost on the larger quantity, is really an increase over the former price. A different arrangement of copy may either reduce the cost or give opportunity to raise the price so that it will leave a larger margin over cost. Changes in size or form may give opportunity to secure a larger profit. While these expedients are applicable to even the smallest job, they are likewise adaptable to the largest; in fact, the larger the job, the more opportunity there ought to be to make some suggestion to the customer that will secure a proportionately better price from him.

Good work has much more to do with holding your customers than mere price. The reputation that your office does no cheap work will of itself help you to secure customers of a very desirable kind. It is human nature to value those things highly which can not be secured cheaply.

Let the printer who is in fear of losing his business if he increases his prices keep in mind one fact, and that is that no matter how undiplomatic he is in raising his prices and no matter how much he raises them to secure a profit, he will nevertheless hold a good share of his trade. As evidence that low prices will never attract a large part of the printer's trade, let it be stated that the largest and most wealthy organization the world has ever known has for something like fifty years been trying to secure all the business of a certain kind in the United States. To do this it has for many years been selling below cost and at times has had perhaps the largest selling force in existence at work drumming up trade, and nevertheless it has been able to secure but a very small part of the business. The organization referred to is the United States of America; the selling force, the Postoffice Department; and the business the supplying of envelopes with printed corner cards.

The printer who knows his costs generally finds that it is surprisingly easy to get better prices for his work. He also finds that of all the aids he can enlist to help him get better prices there is not one nearly so powerful, not one nearly so dependable, nor one the employment of which comes so naturally and which fits in so admirably at all occasions as the knowledge that a price is based on actual costs and not merely on guesswork.

PRINTING is given comparatively slight thought, yet no business could proceed without it. Production, sales, accounts must have printed forms, circulars, announcements and the like, or all is disorder, misunderstanding and error. It is the printed sheet that systematizes and protects business stability.—*Midwest Printing Company.*

THE CONVERSION OF A LOW PRICE PRINTER*

BY R. T. PORTE



NOT more than a hundred miles from Chiapolis is the town of Westerville, where J. A. Milson publishes the *Westerville News* and runs a job printing business. Like many country printers Milson is somewhat of a character, with a few peculiarities and ideas all his own. He tips the scales at two hundred and fifty pounds and has a rather pompous manner and habit of positive and emphatic speech. Milson is widely known in Chiapolis and throughout the State, especially among the printers' supply and paper houses.

Whenever he drifted into the Chiapolis branch of the International Type Founders Company and walked into the manager's office unannounced, the cashier at once took a five dollar bill from the cash drawer, put it in an envelope and handed it to the manager. Jim Milson always managed to time his visits for the noon hour, and the cashier and manager knew from long experience that it meant eats for Jim, with the I. T. F. standing the bill. Living only a short distance from the city, Jim managed to make regular monthly visits "to town," as he called it. As he was a good customer and a prominent figure in the printing business of the State the usual courtesies had to be extended.

One day he happened to be at the typefoundry and was wasting the manager's time talking about nothing in particular, when Mort Chilger, president of the Franklin Club of Chiapolis, walked in. Introductions followed and Jim took the opportunity to tell Mort what he thought of the cut throat printers of Chiapolis, who robbed the people in the city and then went out and cut prices in Westerville so that he couldn't get more than \$145 for a hundred dollar job to save his life. This tickled Mort and he invited Jim to come with him to the noon luncheon of the Franklin Club and tell the printers of Chiapolis what he thought of them.

About twenty-five members of the club were present at the luncheon and Jim looked them over critically.

"Just printers," he said to himself. "One or two must have married money or made some on the side, as they are pretty well dressed. The three at the end are regular printers—ink on their fingers, need a shave, and are fidgeting as if they have a job to get out and want to get back to work. This is going to be good—just like a press association meeting. Printers are all alike."

Lunch was served, just about half enough for Jim, who decided he had been cheated out of some good eats. When his time came to speak Jim was introduced as

"our honored guest," and he proceeded to say a few things which he thought would make them sit up and take notice. His audience listened quietly, one or two nodded, and when he sat down they applauded feebly.

Mort then announced that the matter of prices on a certain job for the city should be discussed. There was no uniformity in cost finding, as the quotations on this job ran from \$523 to \$1265. Both the high and the low man were there to explain their prices.

Martin, the high man, produced his estimates and went over each item very carefully, explaining the cost of the paper, the number of ems to a page, the makeup time, lockup time, presswork, binding and every little detail. It looked to Jim as though his estimate was an extremely fair one.

Then the low man, whose name was Johnson, was given an opportunity, and Jim waited with considerable curiosity to hear what he had to say. One of the three men whom Jim had picked out as regular printers arose, took some papers from his pocket and told how he could produce the job for \$523 and make a profit.

First, Johnson said there was no need to use so much paper, and a cheaper grade of stock would answer the purpose. There was a considerable saving to begin with. Then he said that he and his brother could set so many ems an hour, there were so many ems to a page and the job could be set in so many hours. The scale for linotyping was so much, hence the cost of machine composition was a certain sum, to which he added twenty-five per cent for profit. He knew he could make up sixteen pages an hour and could lock up each form in less than half an hour. The presswork would take so much time, and the binding would cost a certain sum from the trade binder next door. Thus at \$523 he would make \$35 profit and he secured the job.

When Johnson sat down there was an uproar. Every one wanted to talk at once, and Mort had his hands full keeping order, to say nothing of observing parliamentary rules. It ended with Johnson insisting that he was making money at those prices and that he would continue to figure that way. He surely looked like a hopeless case, but after studying him a while Jim began to smile. Johnson had hollows in his cheeks and seemed nervous and fidgety. He devoured everything in sight and seemed to want more. He acted as if he hadn't had a square meal for a week. Jim had discovered Johnson's weak spot.

After luncheon four of the members of the club walked down the street with Mort and Jim.

"What is to be done with a man like Johnson?" asked one of the printers disgustedly.

"Yes, what is to be done?" said Mort. "Both he and his brother are working their heads off. They

NOTE.—This is the eighth of a series of twelve stories of the printers of Chiapolis, each of which is based upon actual facts. Copyrighted, 1921, by R. T. Porte.

have a couple of boys helping them and are working ten to twelve hours a day doing work at those prices. Yet they tell us they are making money. That book-binder is no different. Some of the prices he charges for bindery work are a crime. He does a lot of work for the library at thirty-five cents a volume."

"Those two fellows are doing more harm to right prices than all the other printers in town," declared Martin. "It would be worth a lot if in some way they could be made to see the light."

"How much would it be worth to you," asked Jim, "if those fellows, especially Johnson, could be made to see how foolish they are?"

"Do you think money would help to reform them?" asked Martin.

"Hell, no!" said Jim. "It's what money will buy that those fellows need to understand. If you fellows will give me \$25 and ask no questions but take Mort's word and mine that the money will be well spent, I'll undertake to teach them a lesson."

Five \$5 bills were thrust into Jim's hand and he was told to go the limit.

Several months passed, during which Jim was a frequent visitor at the meetings of the Franklin Club, much to the satisfaction of the manager of the typefoundry, who received a letter from headquarters complimenting him on cutting down entertainment expenses.

One day six months later the printers who had put up the money for Johnson's education asked Jim what had become of it. Jim winked at Mort.

"It's been spent," said Mort. "You'll soon learn how."

Johnson was at the meeting, but somehow he looked different. The famished look had disappeared from his face and the ink stains from his hands. His lunch finished, he lit a cigar and leaned back in his chair with an air of contentment and prosperity. Jim and Mort noticed all these details, but said nothing.

At the next meeting Jim was not present. Mort noticed that Johnson acted as if he wanted to say something, so he called upon him.

"I am glad Mr. Milson is not here today," Johnson began. "I want to say something that I did not care to say while he was present. Frankly, that man Milson taught me a lesson and woke me up."

"Many of you remember that city job and the price we quoted on it. I am mentioning it merely to recall a time. One day not long after Milson came to our place and asked us if we could do some linotyping for him. He handed us the copy for a good sized job and said he wanted it next day. We got busy on the job and had it done by four o'clock. About five Milson 'phoned that he was at the Randson Hotel, and as he couldn't come and get the type he wanted to know if we would bring it up to room 10. He also said he had a check for us, which sounded good."

"We took the type up to his room on the second floor and found Mort there with him. They had their coats off and were lounging in comfortable chairs and were smoking cigars and drinking beer. They looked

cool and comfortable, while I was nearly dead with having worked hard all day to finish that job for them."

"Milson asked me to sit down while he opened another bottle and poured out a glass of beer for me. It was good beer. Then he started to talk and you know how he can talk. I wanted to go home, but I needed the check and didn't want to stop Milson."

"After a while Milson looked at his watch, saying he didn't realize it was so late and he wanted to know if Mort and I would have dinner with him. Mort said something about disappointing his wife, but finally Milson got us both to 'phone home and tell our wives that we had to work."

"Gentlemen, I can't begin to describe that dinner. I was as hungry as a bear, but Milson finally filled me up. I had an oyster cocktail, a bowl of thick soup, a big steak (planked, he called it), with vegetables all around it, lobster salad, tomatoes, pie a la mode, some cheese with little green specks in it that tasted mighty good, coffee and cigars and then a bottle of wine brought in in a bucket of ice."

"I had never eaten such a meal in my whole life and the thought came to me 'How can a country printer afford to eat such food and rent such an expensive room at the hotel, while I can barely make a decent living?'"

"When the bill came I saw it was for eighteen dollars. Milson slipped the waiter two tens and told him to keep the change. I nearly fell dead. Two dollars would have bought my lunches for a week."

"How did you like the dinner?" Milson asked Mort. Mort said it was fair but not as good as the one they had a month ago. Then they began to talk about the good meals they had eaten. Milson told of the banquets he had attended and what a good cook his wife was. All the conversation was about eating.

"I went home dazed. Here were two printers talking about eating as if they were millionaires, yet they were only printers, one a country printer at that. If they could enjoy the good things of life, why shouldn't I? I was as good a printer as either of them."

"Next day I went to the lunch room on the corner where I had always eaten my lunch, but this time I couldn't eat there. The smell sickened me, although I had never noticed it before. So I went to Cassidy's, where it cost me \$1.30 for lunch."

"To keep up this pace would break me but I was reckless. That night I took home a couple of T-bone steaks and some lettuce. My wife looked surprised and more so when I told her we weren't living well enough. She said it would cost more, but I said 'Hang the cost.'"

"Gentlemen, I thought if that country printer can live that way, I could and would. So did my brother. We had been fools long enough. We needed the money and we're getting it now."

The meeting adjourned and the men who had financed that memorable dinner for Johnson again walked down the street with Mort.

"Some dinner, Mort," remarked Martin, "But what happened to the other five dollars?"

"Room rent," was Mort's reply.



IN view of the great interest that has been shown in the portraits of early master printers which are being presented in *THE INLAND PRINTER*, we take pleasure in announcing to our readers that space has been reserved at the convention of the Direct Mail Advertising Association, where the original drawings of the portraits that have been prepared thus far will be placed on exhibit. We extend a cordial invitation to all who will be in Springfield during the convention to inspect these drawings. This exhibit will present one of the most notable collections of portraits of early pioneers in printing, as well as a remarkable study in portrait work in the etching technique, for which R. H. Sommer, the artist, has gained a wide reputation.

WE take a great deal of pleasure as well as pride in making this preliminary announcement of a new feature which will be started with the November issue of *THE INLAND PRINTER*. Arrangements have been completed with Robert E. Ramsey, who is too well known in the printing and advertising fields to require introduction, to conduct a department dealing with "effective direct mail advertising for printers." As one of the foremost writers and speakers on subjects pertaining to advertising, and a leader in all movements in connection with publicity work, Mr. Ramsey has gained an enviable reputation as an authority. It will be his aim to present, through the new department, material that will be of immediate value and assistance to those who are doing the work of preparing direct mail advertising matter, as well as to those who contemplate entering this field. A more complete statement regarding this new feature will be made in our next issue.

THE month of October will present two events that should attract a large number of progressive printers. October 17 to 20 has been set as the time for the annual convention of the United Typothetae of America, which will be held at Toronto, Ontario. Complete details of the program are not available as this issue goes to press, but they will be given in our October issue. Those desiring to attend should get in touch with the international headquarters at once and make the necessary arrangements. With the many problems confronting the industry at this time, this convention will undoubtedly carry added significance and importance. Following the meetings of the United Typothetae, another convention which should be of great interest to the printing trades — that of the Direct Mail Advertising Association — will be held at Springfield, Massachusetts, October 25, 26 and 27. An article in connection with this gathering will be found in this issue, and further details of the program will be pre-

sented in our October number. In view of the rapid growth of direct mail advertising, printers would do well to seize this opportunity to gather information on this important subject.

ELSEWHERE in this issue we present a review of the exhibits at the Graphic Arts Exposition, held in the Coliseum at Chicago the last week of July. The extremely large number of firms having space for displays at the exposition, combined with the limitations placed upon our reading pages, naturally makes it impossible to give extended descriptions of each exhibit. Furthermore, with the other activities demanding time and attention during the week, it was practically a physical impossibility to cover each display completely and make a careful study and analysis. We have endeavored to be impartial, and sincerely hope we have not slighted any one. If we have overlooked any exhibitors, we humbly offer an apology and trust they will bring the matter to our attention so we can make the necessary corrections in a later issue, and have the list complete. We believe the list given in our review is worthy of careful study on the part of our readers. While it does not give a complete directory of all firms handling supplies for the trade, nevertheless it does include a large number of the principal concerns, and should therefore prove of value for reference. We can not refrain from making the statement that no greater opportunity for the study of machinery, devices and appliances in actual operation has ever been offered the printing industry than was given in the Graphic Arts Exposition, and the printing house craftsmen have set a standard that will be hard to equal. Probably no greater impetus could have been given the work of the craftsmen's association than it received from the combined convention and exposition at Chicago this year.

A "Subscribe for Your Home Town Paper" Week

Wherever we may roam throughout this broad land, the old home town remains near and dear to us — in fact, it still holds first place in our hearts, and the home town paper is always welcomed because with the news of present happenings it brings memories that we cherish. But the home town paper has never been very strong on pushing itself forward. It has gone along on the old conservative lines, content to do its share in the work of boosting its community and the various interests, civic and otherwise, therein, and to take what comes to it in the way of compensation, frequently having a hard struggle to make ends meet.

Now comes the suggestion that all the country papers should combine in a "Subscribe for your home town

paper" week, to put on a nation wide campaign of publicity, and boost for their own interests by way of a change. The suggestion is a mighty good one and should be acted upon by all publishers of home town papers.

Of course, as may be expected, this idea is being put over by no less a personage than that king of boosters for the smaller printers and publishers, R. T. Porte, who does not claim the credit for originating it, but is merely acting upon a thought expressed in some paper which he read, though the idea was not carried out at the time. Mr. Porte has urged that all the papers take this up and set the time for the second week in November.

Believing that such an action would be of untold benefit to the country papers, THE INLAND PRINTER heartily endorses the plan, and strongly urges all the publishers of these papers to get into the game and cooperate for their own good.

A Straightforward Message and an Exhortation in Keeping with the Times

During the past month there came to the desk of the editor a copy of a letter sent to the members of the National Association of Manufacturers by the newly elected president, J. E. Edgerton. As a specimen of literary composition, it has not been surpassed. As a straightforward message right from the heart of a business man to his fellow business men, a message especially suited to the times, it could not be improved upon. We know of no similar piece of correspondence that has left so deep an impression, and because of its timeliness we take the liberty of reproducing it in full in these columns:

To the Members of the
National Association of Manufacturers:

I never feel so humble as when standing in the solemn presence of an overshadowing responsibility, and the occasion for such a feeling was never so perceptible to me and so impressive as at this moment while I contemplate the full significance of the high honor involved in the presidency of the National Association of Manufacturers. As an old servant unchanged in form or spirit, but adorned in a new livery tailored by the electors of our great organization, I salute the membership and invite their unrestricted cooperation in the performance of the mighty task to which we are joint heirs.

Never, perhaps, in the world's history were the conditions of unselfish service more obdurate than at this time when the personal necessities of the vast majority of mankind are so unyielding to sacrificial effort. Yet, these very conditions make more needful and necessary the projection of our thoughts and efforts beyond the circumference of self interest. The more difficult it is to act above selfish consideration, the more essential it is to self preservation, and the more glorious the result of effort.

Only in the light of this philosophy could I have seen the justification at an hour like this for the acceptance of responsibilities almost bewildering in their proportions. But I am a stranger to pessimism. I believe that everything which should be done can be done, and that he who shrinks from duty and opportunity for a constructive use of his endowments is a coward and a human liability. I believe in the manufacturers of this nation as I believe in the nation itself, and that with very few exceptions, comparatively, they are honest, loyal, broad minded and fair spirited. Because of the extensive requirements for success in their business and of the peculiar experience they have had in initiative and organization, I believe that as a class they are preeminently qualified for leadership in the constructive solution of the nation's moral and economic problems. It follows, therefore, that because of their superior advantages in training and experience their obligations are proportionately greater than those of less favored classes.

In closing this letter of greeting and exhortation to sympathetic interest, permit me to recall to your meditation the follow-

ing principles of life upon which the permanency and highest usefulness of such organizations as ours depend: That with every right which an individual enjoys he has a reciprocal obligation; that he who would not be helpless must be helpful; that as a rule the most critical are the least helpful; that when retrenchment becomes necessary it is the policy of only fools to begin cutting expense at the vital points of a personal program; and that never before could patriotic citizens less afford to neglect the support of those influences and forces upon which the perpetuity of our free institutions and of civilization itself depend.

With courage and faith, and with an optimistic determination native only to the consciousness of right motive and high minded purpose, let us reconsecrate ourselves to the fullest development of our association's usefulness to industry, to our nation, and to the world.

The Census Bureau's Summary Concerning Printing and Publishing for 1919

An extremely interesting study is presented in the preliminary statement of the 1920 census of manufacturers with reference to the printing and publishing industry for 1919, which was issued under date of August 1, 1921.

Comparative figures are given for 1919 and 1914, and it is shown that while the total number of establishments (30,782) decreased 2.6 per cent below that of 1914, there was an increase in value of products amounting to \$718,348,428, or 88.6 per cent. Naturally a good portion of this increase was due to the difference in prices for 1919 as compared with 1914. It is also shown that the number of newspapers and periodicals declined, and in some classes the circulation also, but the aggregate circulation for all classes of publications increased 14,368,779, or 7 per cent. The figures given, it is stated, are subject to such change and correction as may become necessary upon further examination of the original reports.

The complete tables are given below. Where a minus sign appears before figures in the column headed "Per cent increase," it denotes a decrease.

PRINTING AND PUBLISHING—COMPARATIVE SUMMARY,
1919 AND 1914.

	1919	1914	Per cent increase.
Number of establishments	30,782	31,612	-2.6
Book and job	13,240	12,115	9.3
Misc	152	180	-15.
Newspapers and periodicals	17,390	19,310	-10.0
Value of products	\$1,528,856,503	\$810,508,075	88.6
Publications:			
Newspapers and periodicals	806,066,035	419,209,701	92.3
Subscriptions and sales	276,985,194	163,577,090	69.3
Advertising	529,080,841	255,632,611	107.0
Newspapers	612,718,515	283,588,966	116.0
Subscriptions and sales	204,958,214	99,541,860	105.9
Advertising	407,760,301	184,047,106	121.5
Periodicals other than newspapers	193,347,520	135,620,735	42.6
Subscriptions and sales	72,026,980	64,035,230	12.5
Advertising	121,320,540	71,585,505	69.5
Ready prints (patent insides and outsides)	2,022,148	1,965,214	2.9
Books and pamphlets:			
Published, or printed and published	127,578,093	68,587,778	86.0
Printed for publication by others	33,369,279	19,049,651	75.2
Sheet music and books of music: Published, or printed and published	14,762,182	6,803,491	117.0
Printed for publication by others	978,704	822,585	19.0
Other products for sale and in execution of orders:			
Job printing	442,482,913	249,730,932	77.2
Machine composition for others	10,366,731	5,682,098	82.4
Bookbinding and blank books	23,890,992	15,097,109	58.2
Electrotyping, engraving, lithography, etc	13,489,191	9,698,641	39.1
All other products	53,850,235	13,860,875	288.5

NEWSPAPERS AND PERIODICALS.

	NUMBER.			CIRCULATION.		
	1919	1914	Per cent increase.	1919	1914	Per cent increase.
Total	20,431	22,754	-10.2	220,098,686	205,639,907	7.0
Daily	2,433	2,580	-5.7	32,735,937	28,777,454	13.8
Sunday	592	571	3.7	18,929,834	16,479,943	14.9
Triweekly	85	84	1.2	478,921	594,495	-19.4
Semiweekly	460	583	-21.1	2,075,131	2,483,629	-16.4
Weekly	13,359	15,172	-11.9	52,646,624	50,336,963	4.4
Monthly	2,648	2,522	4.9	92,123,021	78,190,838	16.3
Quarterly	471	500	-5.8	16,280,189	18,853,901	-13.7
All others	383	442	-13.3	4,839,029	8,922,684	-45.8

PROCESS ENGRAVING

BY S. H. HORGAN

Queries regarding process engraving, and suggestions and experiences of engravers and printers, are solicited for this department.
Replies can not be made by mail.

Brief Replies to Some Queries

W. R. G., Chicago: You will get the information you require for retouching positives and enlargements for rotogravure from *The Photo-Miniature*, August, 1917, No. 164. It is published by Tennant & Ward, 104 Park avenue, New York.

W. L. M., Tampa, Florida: Don't attempt to do collotype printing yourself. Send your negatives to any of the firms whose addresses are forwarded you. In other words: "Let George do it."

L. Van., Cincinnati: For photoprinting on grained offset zinc use the same albumen formula you use for line engraving, though the addition of a little glue to the albumen is an advantage, as it develops more easily. The transfer ink should be reduced very thin with turpentine before rolling up.

Positive From Dry Plate Negative

A. Afbale, Chief of Photoengraving Department, Bureau of Printing, Manila, writes: "In the March issue of THE INLAND PRINTER I read with interest the method of making a positive out of a wet plate negative. From the Government Printing Office in the Philippines comes frequently an order for color plates, and it would be of great service to me if you would publish in your valued journal a formula for making a positive out of a dry plate negative."

Answer.—Of late there have been received several inquiries similar to this one, and the best advice to all of them would be to write to the maker of the dry plates you are using and state your problem and the size of the positive you require. There are dry plates adapted for this purpose, and with them will come full instructions for their use. The positives can be made either in the camera or in a printing frame, preferably the latter.

Color Reproduction in Different Lights

The Sterling Engraving Company, New York, in "What the Advertiser and Artist Should Know About Reproduction," published by The Linnings, New York, calls attention to the difference light makes in judging color reproduction. Here is a paragraph from it:

"Let us consider for a moment a few of the effects of varying color vision and the difference daylight and its substitutes have on this question of color reproduction. The artist usually paints his picture to be reproduced in daylight. The engraver either photographs the artist's painting in daylight, or illuminates the painting with special electric lights that approach daylight as closely as possible. The engraver's proof of this painting should be compared with the painting in daylight, for several reasons. One is that the incandescent electric lights, under which the comparisons are usually made, vary so in the color of the light rays they emit. Some electric lights are rich in yellow rays, then they may give off violet rays, which are destructive to so many colors. The artist's paints and the pigments used in the inks are composed of different

chemical elements which vary greatly when viewed by daylight or by these varicolored electric lights. Every artist knows how artificial lights will change his color schemes; he should also know that the pigments in colored printing inks change in hue from the same cause, but in different ways from those of paints."

Comparative Prices of Chemicals and Materials

That the prices of chemicals and materials used by photoengravers have not yet returned to those of the prewar period is evidenced from the table published by the *Photoengravers' Bulletin*, from which these most important ones are taken:

	May, 1914	May, 1921
Ammonium bichromate, per pound.....	\$0.03	\$0.05
Ammonium iodid, per pound.....	4.10	5.35
Collodion base (5 gallons), per gallon.....	1.60	2.75
Collodion stripping (5 gallons), per gallon.....	1.15	1.80
Cadmium bromid (1 pound lots), per pound.....	1.15	3.25
Cadmium iodid, per pound.....	3.85	5.15
Castor oil (5 pound lots), per pound.....	.18	.35
Chromic acid, eighty-five per cent., per pound.....	.60	2.15
Copper sulphate (100 pound lots), per pound.....	.06½	.08
Corrosive sublimate (5 pound lots), per pound.....	.80	1.15
Dragon's blood A, per pound.....	1.00	2.00
Hydrochinon, per pound.....	.85	2.40
Iodin resublimed, per pound.....	3.85	5.00
Iron chlorid, crystal, per pound.....	.10	.14
Iron sulphate (100 pound lots), per pound.....	.03¾	.06½
Nitric acid, thirty-eight per cent., in carboys, per pound.....	.05	.09½
Potassium iodid, crystal, per pound.....	3.20	3.55
Silver nitrate, per pound.....	6.30	7.95
Copper, sheets 22 by 28, 16 gage, per sheet.....	5.24	5.87
Zinc, sheets 22 by 28, 16 gage, per sheet.....	1.33	2.19

Etching Machine Competition

The paragraph in this department of THE INLAND PRINTER for April, suggesting a competition of etching machines at the convention of the American Photoengravers' Association, was taken up by the makers of etching machines and proved to be one of the valuable educational features of the convention. Seven different types of etching machines were shown, many of them in operation, so that those who brought plates ready for etching could try out the different machines. The result was a great number of sales. This comparative exhibition brought out one fact, and that was that no single machine was superior in every way to its competitors. One machine may have the advantage of retaining the gradations of tone in the original print better than the others; another will etch quicker; one may be more economical in the use of material and power used; another costs less in price and installation, etc. One thing was shown, that no machine etches the sides of the lines

vertically and if it did it would not be practical, for thin lines and fine dots must be pyramid shaped on the sides to withstand the pressure of long printing. It is to be hoped this feature will be continued in future conventions.

The Manz Engraving Exhibit

The Manz Engraving Company, Chicago, had a most instructive exhibit at the recent Graphic Arts Exposition. A model of the company's immense photographic skylight, showing the cameras and the methods of photographing large rugs, was one of the features. Then there was a cleverly planned passageway through which visitors passed in single file while they viewed, through large glass filters, a spectrum target. This gave them some idea of the principle of color photography. Progressive proofs in color, enlarged so as to show dot formation and groupings when superimposed, made another instructive feature. The booth was covered with exhibits of reproductions in color which have been made by the company. A leaflet which was distributed very truly states: "The steady growth of the printing industry during the past years is due, in a large measure, to the development and application of photoengraving as a medium of illustration on printed matter. Particularly is this true of multicolor processes when applied to the selling of merchandise from illustrations. The Manz Engraving Company has fifty-four years of success thus far, with greater accomplishment ahead of it."

Positives for Intaglio Engraving

From far off Auckland, New Zealand, Arthur E. Wilson writes: "As a regular and appreciative reader of your Processwork columns I am writing to ask your assistance. We have been asked to provide intaglio etched copper plates of 133 screen halftones, from which transfers are to be pulled for offset printing. We have succeeded in making fair high light negatives, although the dots are not completely joined up and there is some loss of fine gradations in the tones. But our main difficulty is in getting a good positive from the negative for printing in reverse on the copper, keeping all the dots sharp and clean. Can you please describe this process and recommend any book dealing with all the phases of offset work required by the process man?"

Answer.—You had better use process dry plates in a printing frame to get the positives. By little exposure and long development you can get the high light positives you require. There is no book on offset printing that will be of service to you.

An Art Center for New York

On October 29, there will be opened in New York, at 65-67 East Fifty-sixth street, a building to be known as "The Art Center" and which will be the home of the following organizations: Art Alliance of America; Art Directors' Club; American Institute of Graphic Arts; New York Society of Craftsmen; Pictorial Photographers of America; Society of Illustrators, and The Stowaways. The Tiffany Foundation and The Inter-Theatre Arts Society have also taken space in the building.

The Art Center will be opened with an exhibition illustrative of the progress we are making in the practical arts in this country. It will consist of drawings and sketches of proposed or executed work in textile designs, advertisements and illustrations, and will include sketches, models and finished examples of decorative and ornamental handicraft drawings, models and executed work in the house furnishing trades and arts of personal adornment, photographs of pictorial character, and all forms of the graphic arts. Intending exhibitors should write to William Laurel Harris, managing director, for application blanks and labels. All exhibits must be delivered at the Art Center by October 18.

GIAMBATTISTA BODONI, PRINTER AND TYPEFOUNDER

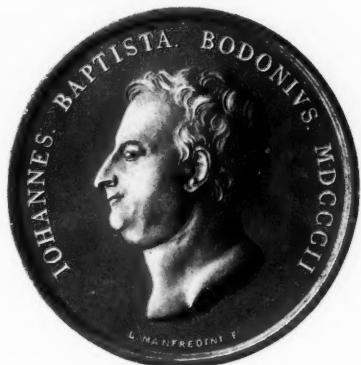
BY HENRY LEWIS BULLEN



JOHN BAPTIST BODONI, of Parma, in Italy, was the most notable of typographers in the last quarter of the eighteenth century and until his death in 1813. His fame was international. His greatest achievement was the invention of a new order of type design, that which we call Modern Roman, which achieved such popularity that in an astonishingly short time it ousted from the printing houses everywhere that much better design which we call Old Style Roman, and which had been the principal asset of printers and typefounders since it was first cut and cast into types in 1469 in Venice by Wendelin of Spire. These types, which had been used with great artistry by the Aldine, Estienne, Plantin and Elzevir families, were made obsolete, and of the many hundreds of fonts of punches and matrices from which they had been cast there survived in 1813 as curious relics only two series in the Imperial Printing House in Paris, one series in the Plantin-Moretus printing house in Antwerp, one series in the Oxford University Press and another in the typefoundry established in London by William Caslon. Never in the history of typography was there such a triumph.

Giambattista Bodoni was born in 1740 in Saluzzo, in Northern Italy. Saluzzo is now a city of about 10,000 inhabitants, near Turin. It had a printing house as early as 1479. Giambattista was the fourth and youngest son of a master printer of Saluzzo, Francesco Agostino Bodoni. Three of the sons became printers. Domenico succeeded to his father's printing house; Guiseppe assisted his famous brother in Parma; and the third is the subject of this essay. During his apprenticeship to his father, Giambattista acquired some skill in engraving. These engravings were probably decorative pieces for general use in ornamenting printed pages. At the age of eighteen he and a schoolmate named Costa decided to go to Rome, and part of the expenses of the journey was met by selling Bodoni's engraved blocks to the printers in cities along their route. Arrived in Rome, Giambattista secured employment in the great historic printing house and typefoundry of the Vatican, under the management of the Sacrae Congregationis de Propaganda Fide, the center of the missionary enterprises of the Church. This printing house was established in 1561, under the distinguished management of Paul Manutius, who employed Garamond and Le Be, typefounders of Paris, to supply the types. The printing done in Rome by the great Paul was superior to that done in his own printing house in Venice, which he continued. In 1578 a typefoundry was added, Robert Granjon, a famous letter punch cutter of Paris, being employed in the work for ten years, until 1588. When Bodoni entered this historic printing house as a compositor it was in a sadly deteriorated condition. The punches and matrices had been neglected—were pried and rusted. To Bodoni was given the task of arranging them in fonts. This work naturally brought him into conferences with the more learned officials, including Cardinal Spinelli, the head of the institution, and the Abbot Ruggieri, the superintendent. These men encouraged him to study Arabic and Hebrew in the university of the Propaganda Fide. In 1762, being then twenty-one years of age, Bodoni was entrusted with the printing of two books, in the Arab-Copt and Tibetan languages, and acquitted himself so well that Ruggieri put his name at the end of the volume: "Rome: executed by John Baptist Bodoni of Saluzzo, 1762." This was indeed a great honor. In the same year his friend Ruggieri passed on, and it is said that Bodoni's grief made him too unhappy to continue his work in Rome, but the date of his departure is uncertain. He is said to have decided to go to

London, and as a preliminary he visited his home in Saluzzo. There he fell ill, and while recovering and doubtless assisting his father and brothers, he was in 1768 appointed printer to Ferdinand, Duke of Parma, with the task of establishing a royal printing house such as then existed in Turin and Madrid as well as the more important capitals of Europe. It is said that Father Paciaudi, who had been chief librarian of the Duke of Parma, recommended Bodoni as ducal printer. Thus his



Medal struck in honor of Bodoni by the city of Parma in 1802, at which time he was its most famous citizen.

assiduity as a craftsman and student in Rome worked to his advantage. It had also given him a love for those vital punches and matrices, some of them the work of masterly art craftsmen, and this, with his skill in engraving, determined him to be a letter designer and letter cutter himself. It was a great thing to print, but how much greater to print with types which were the work of his own hands—to do that one would be a master typographer indeed! He had a progressive, all powerful employer, the Duke Ferdinand, who founded the art galleries and library which are now the chief objects of interest in Parma; surely he would stimulate Bodoni to excel and would not stint him in the means to progress.

High sounding as was his title, and great as was Bodoni's ambition, the appliances at his disposal and the remuneration for his services were meagre indeed. There was one printing press and a moderate amount of types from the best foundry in Europe, that of Pierre Simon Fournier, junior, the inventor, in 1737, of the point system of type bodies as we use it today. Bodoni, director of the royal printing house, began with an annual salary of about \$300 (1,500 lire). In 1758 a lira (19½ cents) had about seven times the purchasing power it has today; besides, Bodoni was a bachelor, and he had vision enough to see that the greater reward was the opportunity his employment held out to him. Not the machinery nor the wages, but a strong will, diligence, ability and enthusiasm are the surest foundations of a real success. Bodoni had as assistants his brother Giuseppe as compositor, and as torcoliere (pressman*), Francesco Costa of Saluzzo, brother of the Costa who accompanied Bodoni on his journey to Rome in 1758. These young printers were each paid 500 lire (about \$100) per year.

The new printing house began to print in 1769. Bodoni's earlier printing was merely good; he did not achieve his ideals at a bound; he worked long hours and experimented constantly. He followed the current French style in typography, which was then first employing ornamental letters and also borders (called flowers) and combination ornaments (called vignettes). He was "up to date." He used copperplate illustra-

tions, and in his more pretentious work he used copperplate initials. In 1775 he produced his masterpiece in the French style, unapproached in magnificence, merit of design and execution, and attractiveness by any work done in that period, a large folio lavishly decorated with copperplate initials, head pieces, vignettes and pictures, "*Epithalamia exoticis linguis reddita*," printed in honor of the marriage of Duke Ferdinand of Parma. This work established his typographical supremacy. Copies were sent to crowned heads and other great folks and to the principal libraries of Europe, and Bodoni tasted the first nectar of his cup of fame. Yet this work did not approach his ideal, in the attainment of which he abandoned ornament almost entirely, and came to depend upon the simple elegance of types of his own design, upon which he had been working quietly.

From the beginning he seems to have been preparing to make his own types, for in 1771 he issued a specimen of "Fregi e majuscole incise e fuse da Giambattista Bodoni, Direttore della Stamperia Reale, a Parma, 1771" (ornaments and capital letters cut and cast by, etc.). These were in imitation of certain ingenious combination ornaments made by Fournier. Meanwhile printing was going on leisurely in Italian, Latin, Greek, French and German. Then in 1782 came another specimen of types: "*Essai de caractères Russes gravés et fondus par Jean Baptiste Bodoni*." In 1785 he issued a few advance proofs of his new Roman and Italic. Some adverse criticisms were printed, to which Bodoni replied in a quarto brochure printed in French and Italian, set in Roman and Italic, on twenty-four point body "*Lettre de J. B. Bodoni, typographe du Roi d'Espagne et Directeur de l'Imprimerie de S. A. R. l'Infant Duc de Parma à Monsieur le Marquis de Cubières*." This, we believe, is the earliest extant specimen of complete fonts of Roman and Italic cut by Bodoni. We prefer it to his later and more characteristic de-



Monument erected in honor of Bodoni, the Great Printer, in 1872, in his native city, Saluzzo, Italy.

signs. It retains many "old style" characteristics. It is less "modern" than his later designs. In this letter to Cubières, Bodoni informs him that he is preparing a type specimen book, of which the sheets criticized were merely proofs, and that in these proofs some characters had not taken their final form. He disagrees with his critics on the main points, but is ready to be guided by discerning men of letters and by

*In Italy a hand printing press is a torchio, from the torsion screw which gave the impression in the earlier presses. A cylinder press is torchio a vapore or steam press.

enlightened artists who would be willing to add their knowledge to his experience and observations. He assures Cubières that all the designs in the advance proofs were cut and cast with his own hands. The letter impresses us with its dignity and ardent sincerity. Among the few who were honored with these advance specimens was our Franklin. In the Bodoni archives Franklin's acknowledgment is treasured. As this letter does not appear in the published correspondence of Franklin we print it here:

Philad. Oct. 14, 14, 1787.

I have had the very great pleasure of receiving and perusing your excellent *Essai des Caractères de l'Imprimerie*. It is one of the most beautiful that Art has hitherto produced. I should be glad to see a specimen of your other Founts besides this Italic & Roman of the letter to the Marq' de Cubières; and to be inform'd of the price of each kind. I do not presume to criticise your Italic Capitals; they are generally perfect: I would only beg leave to say, that to me the form of the T in the word *LETTRE* of the Title Page seems preferable to that of the T in the word *Typographie* in the next Page, as the downward stroke of T, P, R, F, B, D, H, K, L, I, and some others, which in writing we begin at the top, naturally swells as the pen descends; and it is only in the A and the M and N that those strokes are fine, because the pen begins them at the bottom.

In 1788 Bodoni issued his first complete type specimen book, now very rare. Only one hundred copies were printed, some in quarto and some in octavo, although the book is said to contain one hundred fonts of Roman, fifty of Italic and twenty-five of Greek. Bodoni, we believe, did not make types to sell, hence the small edition, six copies of which were printed on vellum. Here, at last, was presented a new order of type design, which came to be called Modern Roman, the chief characteristic of which is a new kind of serif, cut flat and placed at right angles with the letter proper, and of the same thickness as the minor lines of the letters which were excessively sharp, while the main lines were much heavier, as a rule, than in the old style letters then in use. The thinness of the minor lines accentuated the boldness of the main lines. This pronounced contrast of the lines in the letters gives a vivacity to the Bodoni types that is not found in the monotone effect of the conventional old style Roman designs. Now, when Bodoni printed these vivacious types cleanly and sharply with intense black ink on pure white paper of smooth (wove) texture, and sometimes hot pressed, after the manner of Baskerville, the margins of the pages being correctly proportioned and usually ample in extent, the whole effect was decidedly novel and attractive, in comparison with the poorly printed muddy black pages of other printers who were then using or misusing old style types, most of which were of degenerate design.

What with his specimen book of types, so novel in appearance, and his perfect use of his types, Bodoni rapidly achieved a great prestige. Crowned heads became his customers. His presses were busy. His countrymen were proud of him. Never did a printer receive so much advertising of an entirely spontaneous kind as our Bodoni. He associated with or corresponded with a large circle of the learned men of Europe. Just what was his status as a business man remains uncertain. He was a salaried man, and certain expenses of the printing house were paid from the public funds, but these payments we believe were for work actually done for the Government, while Bodoni had the privilege of doing other work for his own profit. When he printed officially his imprint read "Parma at the Regal Palace" or "Parma dalla Stamperia Reale, tipi Bodoniani," but when he printed for his own account, after 1791, it was "Parma, co' tipi Bodoniani." Much of his correspondence has been preserved, and it shows that he prospered greatly and enjoyed as well as deserved his triumph. Printing as an art once more asserted itself. It was the fashion among the great folks of Europe and Great Britain to have books printed by the illustrious Cavaliere Giambattista Bodoni. He printed several such books in English. When Napoleon drove out the Austrian governors from Northern Italy, Bodoni continued under the Imperial patronage. Napoleon the Great, king of Italy, praised Bodoni the Great. In 1808 Bodoni dedi-

cated his most magnificent Homer to Napoleon and went to Paris to present the great volumes in person at the Palace of St. Cloud. The emperor received him in state, as an ambassador of the typographic art, and ordered that an annual grant of money be paid to him. In 1805 he had dedicated his large folio "Oratio Dominica in CLV. Linguas," "to Eugene (Beauharnais) Napoleon, vice king of Italy and to Napoleon le

These are true Gothic Letters

Gothic types were used exclusively from 1450 to 1469. There were hundreds of variations of this order of letters.

Nicolas Jenson's Roman Design

From 1470 until the end of the XV century Romans similar to Jenson's design were used in preference to the Gothic letters in France and other Latin countries.

Garamond's Old Style Design

Early in the XVI century French letter punch cutters clarified Jenson's design. There were hundreds of variations of this order of letters. The Aldine, Estienne, Plantin and Elzevier presses used them. We show one of Garamond's designs.

Wm. Caslon's Old Style Design

In 1720 William Caslon reinstated the old style design in something like its original form, after it had degenerated everywhere. The original form of our old style, as first cut in France, was closer to the Caslon form than to the Garamond form shown above. Old Style Romans have oblique serifs. This is their chief distinguishing feature.

Modernized Old Style Roman

Modernized version of the Old Style Roman design, introduced about 1852. It has more regularity in its form than the earlier French forms and Caslon designs. Not much used in display, this excellent design is more commonly used in periodicals and in books than the earlier forms of the Old Style Roman.

Light Type Design after Bodoni Heavier Design after Bodoni

These two designs are a composite of Bodoni's numerous Roman designs. They retain the characteristic serifs and extreme contrast of main and minor lines that distinguish Bodoni's letters, which we now call Modern Roman. From about 1790 to 1850 types of this order entirely superseded all the old style type designs everywhere.

Scotch Cut Modern Roman

Scotch Cut Modern Roman. This is the variation of Bodoni's design which became most popular in English speaking countries. The main change is in rounding the serifs inside, instead of cutting them flat and sharp as in the Bodoni design. Modern Romans have serifs placed at right angles with the lines of the types. This is their chief distinguishing feature. Scotch Cut Modern Romans are used almost exclusively in our newspapers and in a large proportion of our books, for the reason that they are easier to read than Old Style Romans.

Evolution of the chief orders of type design, shown with present day types, illustrating the great change which Bodoni effected by altering the serifs and increasing the contrast of main and minor lines and giving the model of the letters an engraved rather than a pen effect.

Grand, king of Italy." Eugene had assumed (among others) the throne of Duke Ferdinand, now passed on. In the preface Bodoni addresses Napoleon and tells him what things he (Bodoni) had accomplished, printing the long and interesting address in French, Italian and Latin. In 1802 the city of Parma struck a medal in his honor, which was presented in public with much ceremony. Happy Bodoni! He was then indeed the leader of type fashions. Only one fashion prevailed through Europe (except Germany), Great Britain and America — variations of Bodoni's Modern Roman with its Modern Italic. It was his hobby. His types were not for sale. At the end he left no less than eighteen variations of his design.

Which of these he preferred we do not know. He also made types for many Oriental languages, besides German, Russian and Greek. He made borders, but latterly he never used them. He seemed to delight in creating modifications of his Roman and his Italic, year by year getting farther away from the old style characteristics.

So, before the opening of the nineteenth century the old style type faces were no longer used. In Italy, Spain, Switzerland and France, the Bodoni Modern Roman design is still in use, and is preferred to the old style. In France the Didots were his greatest rivals, imitating his design and his typographic style with such success that both the types and the style are known as "Didot" in that country. In Great Britain, Bodoni's Roman was not accepted in its purity. The English type founders at first exaggerated the details, making the main lines excessively black so that their minor lines and serifs seemed thinner and sharper. The printed results were extremely bad. Imagine books printed in the heaviest kind of bold face Roman, and imagine the taste that for a time admired that sort of thing! Relief came from Scotland, where Alexander Wilson and his sons produced that modification of Bodoni's design which was called Scotch Cut Modern Roman. Wilson preserved the strong contrast of main and minor lines, shortened the serifs and rounded them inside, producing that variety of Modern Roman which is in use by the English speaking peoples today. For half a century the Modern Romans were used and the Old Style Romans were not used. In our biography of William Caslon we have told how the Old Style Romans came back from exile.

Perhaps the revolution of taste effected by Bodoni may be better understood if the history of types is briefly sketched. The first printers were substituters. They offered type made books as cheaper substitutes for pen made books. They imitated the pen made books. As types were invented in Northern Europe, where Gothic art prevailed in architecture and in sculpture and other arts, as well as in pen made books, very naturally the printers imitated Gothic lettering—that is, text letters*. Hence the first types were Gothics; but when the first German printers scattered, those who entered Italy had to compete with pen made books inscribed in Roman characters. First, they compromised with half Gothic half Roman type faces, but in 1469, in Venice, Wendelin of Spire made the first pure Roman type face. A year later, in 1470, in Venice also, a Frenchman, Nicolas Jenson, produced a type design which has remained to us, with modifications, as the perfect model of Roman types. Bruce Rogers' Centaur types and Morris Benton's Cloister Old Style are notable interpretations of Jenson's great design. In 1501 Aldus Manutius introduced the first Italic types, which were found to admirably supplement the good Roman designs then in use. Then, early in the sixteenth century printers in France became leaders in typography. They introduced the old style design of which our Caslon Old Style is a great representative. They took Jenson's model, and introduced a stronger contrast of main and minor lines and used sharper serifs, giving more vivacity to the letters and making them easier to read. They adhered to the oblique serifs, which are the chief characteristic of the old style design. The types of the Jenson design went out of use and Old Style Romans with their Italics were used almost exclusively throughout the world (except in Germany, where the Gothic

*American printers must not confuse the so called Gothic of the typefounders with the true (text) Gothic. The letters named Gothic in this country by typefounders utterly ignorant of the history of the types they were making are in fact primitive Roman letters. The earlier forms of the Latin alphabet, as found on monuments and other inscriptions, are block letters, with lines of equal weight and seriffless. The types we call "Old English," Cloister Black, etc., are true Gothic letters, developed in Northern Europe simultaneously with other Gothic arts, such as the Gothic architecture whose monuments are the great late medieval cathedrals of Westminster, Cologne, Rheims, Amiens and many others.

design had been modified into the ugly Fraktur design, still in use by Germans) until Bodoni's invention of types with a new kind of serif and still greater contrast of main and minor lines drove them temporarily out of use. We now use both the old style and the modern orders of type designs. Both have their merits. The Old Styles are more beautiful; the Moderns are easier to read, especially in the smaller sizes.

Cavaliere Giambattista Bodoni died in 1813 in his seventy-third year. His was a public funeral. Rulers of nations paid public tribute to his memory. A beautiful little book was issued to relate these honors, "In Morte del Cavaliere Giambattista Bodoni sommo [supreme] tipografo, avvenuta il Novembre 1813," Parma, 1814. The citizens of Saluzzo and of Parma erected heroic statues in each city and a second medal was struck in his honor. Truly, the Italians honor art and artists! But there remains a greater monument. Bodoni was working on a magnificent type specimen book. His widow issued the book in 1818. It is the "Manuale Tipografico del Cavaliere Giambattista Bodoni," in two volumes, large quarto, with portrait frontispiece, 619 pages in all, on hand made paper, with ample margins, showing his modern types as well as types of languages other than the Latin, and also his little used borders. It is one of the most precious books in the literature of printing, simple in design, perfectly printed. When planning it, Bodoni said it was to be his credentials to a place in the first rank of printers of his time. Posterity has honored the credentials. Bodoni sits among the immortals of our Art!

In 1913 the centennial of the death of Bodoni was celebrated under the auspices of the Government in several of the cities of Italy. The principal celebrations were in Saluzzo, Parma and Turin, continuing during a week. America, by a fortunate coincidence, had a place in the commemoration. In 1911 the American Type Founders Company produced Mr. Morris Benton's composite design of Bodoni's own characters (in three weights of line), naming it the Bodoni Family of Types. Mr. Benton's design had the approval of a descendant of the great Bodoni, one of Italy's leading typefounders, who secured the right to reproduce the American Bodoni types in Italy. Now, while Italian body types are chiefly based on Bodoni's design, they had lost the spirit of the original, a fact which caused the national committee in charge of the Bodoni centennial celebrations to officially adopt the American Bodoni types for all printing of the announcements, programs and a finely printed memorial history of the life of Bodoni and his work. As a further compliment, Signor Raffaello Bertieri, proprietor and editor of *Il Risorgimento Grafico*, re-dressed his distinguished periodical in the American Bodoni types. Since these pleasant international interchanges American printers and bibliophiles have a renewed interest in Bodoni, and his impressions, portraits, medals and autograph letters are in increased demand by collectors.

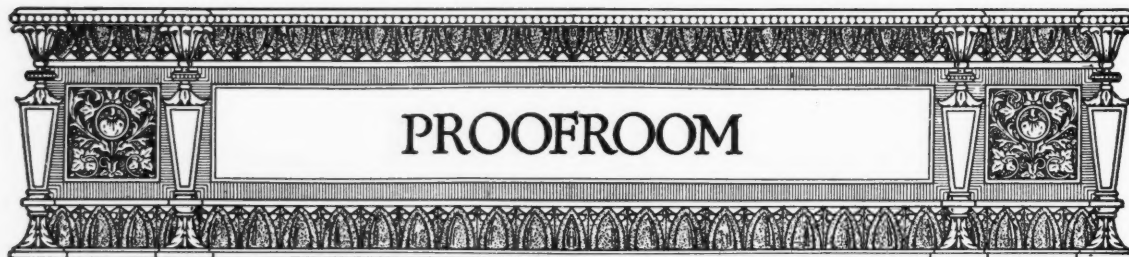
ESSENTIALS IN APPRAISALS

If you are having an appraisal of your plant made it is well to be sure that the disinterested professional appraiser, whether an individual or appraisal company, supplies you, first, with the purchase cost of the various machines in your plant; second, with the present reproduction cost, and third, with the present "sound" or insurable value.

Each one of these appraisals has its own specific purpose: First, only the original cost can be used in connection with the cost finding system.

The second or present reproduction cost is of little account unless you desire it as a price for selling your plant.

The third, the present "sound" or insurable value, should be the basis for insurance. It is also the value that a buyer of your plant would be apt to seek.—Edward T. Miller, secretary, United Typotheta of America.



BY F. HORACE TEALL

Questions pertaining to proofreading are solicited and will be promptly answered in this department. Replies can not be made by mail.

Various Questions

A. R. C. W., New York, asks: "(1) What comment would you make on the salutation of a letter written or printed 'My dear Mary:', 'My dear friend:'?"

"(2) The following, set thirteen ems:

New York, June 24, 1921.
School Editor, *New York Evening Journal*.
Dear Sir: Enclosed, etc.

Would you use a colon after *Journal*? Would you indent Dear Sir one em instead of having it flush? Would you use a dash as well as a colon after Sir?

"(3) Would you use the comma in the following head? Whichever your answer is, tell why:

PRESIDENT'S PHYSICIAN,
WHO WAS CRITICIZED
BY FELLOW DOCTOR

"(4) In Ninety-Third Street or any similar compound word would you consider it better printing to capitalize the second part of the word?

"(5) Do you, under every circumstance, use *ex officio* without a hyphen?

"(6) May *régime* be used without the accent? Would the word then have a different meaning?

"(7) Why is Australia spoken of as Australasia?

"(8) It seems former editions of Webster used *proven* only as a law term. Please give me an example of its present correct usage.

"(9) Is the following correct? Pupil applies to one who is compelled to attend school; student to one who attends school because he chooses to; scholar to a person who has attained the degree of Ph. D.

"(10) Could you give a few short rules which apply to the use of the comma?"

Answer.—Some of these can not be answered positively, as so much depends on circumstances. I give here as much of final personal decision as I can.

(1) The salutations are right as quoted, except that a capital should be used in Friend.

(2) I should not use a colon after *Journal*; period is right. Em indentation is much better than flush. My own work would never contain a colon and dash together anywhere. Colon alone is best after Dear Sir, but many people insist that it is not.

(3) Correctness of comma depends on meaning as shown in text. Comma is right if physician is the only one in attendance, wrong if the other was associated. Correctness must be decided by the writer.

(4) No such number should have more than one capital.

(5) *Ex officio* in primary use, *ex-officio* as attributive adjective; as, to act *ex officio*, or to be an *ex-officio* member of a committee.

(6) *Régime* not only may be used without the accent, but often is so used. Such use does not change the meaning, but only makes an error, though a very common one.

(7) Australia is not spoken of as Australasia correctly. Australasia includes Australia and much more.

(8) *Proven* has no correct use except in "not proven" as a Scotch law term; but as a proofreader I should not attempt to change it or have it changed if written.

(9) The pupil, the scholar, and the student are not distinguished as suggested. The words are all applicable to the same person simply as a learner, though pupil means more commonly a young learner, student is merely one who studies, and scholar is one who goes to school. But scholar also means particularly one who has learned, but not necessarily a holder of a scholastic degree. Compulsion and choice are not involved.

(10) A few short rules would not suffice and we have not space for anything sufficient. We must leave it to the books, of which there are plenty.

Names in Wedding Invitations

H. E. W., Salinas, California, asks: "In engraving wedding invitations is it correct to use 'Mr.' before a name followed by a title, as 'John C. Jones, U. S. N.'?"

Answer.—In the case named the letters are not a title, but are an abbreviation for "United States Navy." This is called to attention because it is important to the decision. In the case of letters standing for a title, it is not the custom to use "Mr." before the name, though if I did the engraving and the customer wished it, "Mr." would be there. "Mr. John C. Jones, U. S. N.," seems correct enough as applying to an officer, but not commonly to a seaman of no rank. In all cases of these kinds I should omit "Mr." if decision were left to me, but insert it if desired by the customer.

A Questioned Possessive

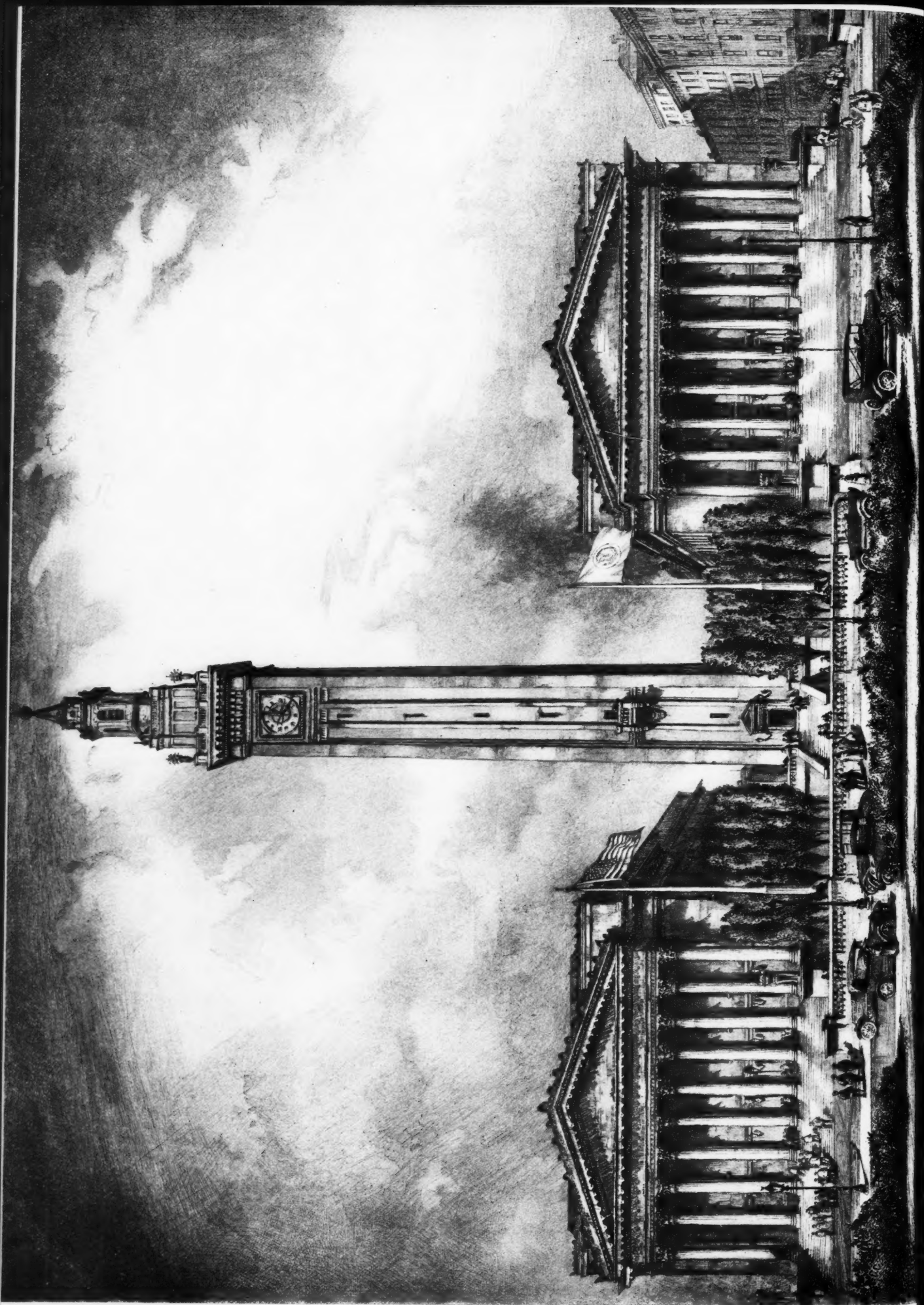
R. L., Bellingham, Washington, writes: "I am inclosing a clipping from a text-book which has been turned in to be reprinted, at the office where I am employed. The author marked in an apostrophe in the word 'instruments' in 'some advocate the use of the phonograph or other musical instrument's being played.' Inasmuch as it is the author's job, I have not questioned his right to have an apostrophe there if he so wishes. However, I can see no excuse for the possessive case being denoted and insisted that it was right as formerly printed. The foreman agreed with me at first, but later concluded the author was right. If the possessive form is proper, please explain why."

Answer.—The word as quoted is wrong, because it is plural where only one instrument is meant. The only way to remove the real error is to insert the apostrophe, unless the construction were changed to "the playing of some instrument." Some persons object to such a possessive as that made by the author in this case, on the plea that the instrument does not possess anything, but that does not nullify the fact that a real genitive relation is to be expressed, and in English this demands the possessive form or the substitution of other words. That foreman was sound in his later conclusion.

THE MUNICIPAL GROUP, SPRINGFIELD, MASSACHUSETTS

Copyright, 1921, by Louis Orr

Where the fourth annual international convention and exposition of the Direct Mail Advertising Association will be held, October 25, 26 and 27. Reproduced from the etching by Louis Orr, of Paris. Plate by courtesy of the Massasoit Engraving Company, Springfield, Massachusetts.



DIRECT MAIL CONVENTION EXPECTED TO BREAK ALL RECORDS

BY OUR REPRESENTATIVE



THIS is direct by mail year. Business men have learned the effectiveness of direct advertising as a means of sales promotion and will make use of it in increasing volume to hasten the revival of business which they believe is not far off. They realize, too, that it will be necessary to dig for business during the next year or two, and that the sales they uncover will be largely influenced by the sales stimulating material they circulate among the buying public. And so the fourth annual convention of the International Direct Mail Association, to be held in Springfield, October 25, 26 and 27, gives every promise of stupendous success. It will be a buyers' show. The creators of printed salesmanship will have the opportunity to display their products before the organizations which comprise the D. M. A. A. During 1920 these organizations controlled the major part of an expenditure for direct advertising approximating \$350,000,000. This sum exceeds the expenditures for all other forms of advertising during the past year, with the single exception of newspaper advertising. Exhibitors will find this convention an unequalled opportunity for meeting representative advertising buyers from all parts of the United States.

The membership of the D. M. A. A. embraces the foremost advertisers in the country, including manufacturers, wholesalers and retailers in practically all the important lines of business. The association is not an organization of companies engaged exclusively in the mail order business; on the contrary, its membership consists of advertisers who merchandise their products in many ways.

Two other important associations are affiliated with the direct mail advertisers, the Association of House-Organ Editors and the Better Letters Association. The former is an organization of the editors of house-organs issued by leading concerns throughout the country, and the latter consists of correspondents and executives of all branches of business who are interested in promoting greater business through better and more effective letters.

The members of the Direct Mail Advertising Association and its affiliated organizations are large purchasers of the thousands of articles used in direct advertising and business correspondence. They have the deciding voice in purchasing such products as the following: Office appliances, printing, lithography, artwork, paper, photographic services, dictating and transcribing devices, display material, mailing systems and devices, photoengraving, advertising and editorial services.

At Springfield the buyer of advertising will find suggestions for the most appropriate vehicle to carry his message, the proper materials for its construction, experts to counsel him, hundreds of new and unique advertising novelties, a very instructive display of paper stock and an unusual showing of the finest artwork of the American printing craft. Neither the buyer nor the creator of advertising can help but gain many helpful ideas from such an exhibition. The advertising and printing will be on exhibition for all to see, and with them complete campaign data on the results obtained. There will be whole concrete campaigns—successful ones for the visitor to study and apply to his own business. No frothy, untried theories but practical demonstrations of actual work. No bunk, but solid facts.

The United Typothetæ of America believes that the direct mail convention is a decidedly important factor in the advancement of the printing industry and has officially endorsed the 1921 convention. This action was taken at a recent meeting in Indianapolis at which the officials of the United Typothetæ

reviewed the work accomplished at previous conventions of the Direct Mail Advertising Association. At this meeting particular attention was given to the exposition held in Detroit last year, which was one of the largest and most successful in the history of direct mail advertising. It was felt that the constructive work done at the annual gatherings is of extreme value to the printing industry and warrants whole hearted coöperation by the United Typothetæ of America in order to make this year's convention the success its importance deserves.

It is recognized that these meetings bring together the largest single group of printing buyers in the country. This is due to the fact that the association, which is international in its scope, consists of leading advertising managers and other executives interested in promoting greater sales through a wider and more efficient use of printed salesmanship. Its membership includes a number of prominent printers. Its president, Joseph Meadon, has been identified with the printing industry for many years and is president of the Franklin Press, of Detroit.

The three days of the convention, October 25, 26 and 27, will be devoted strictly to business. The sessions will embrace all forms of printed salesmanship, including direct advertising and house-organ editing. The discussions will also include topics relating to better letters and business correspondence in general.

The program is not complete and can not be announced yet, but in general it will follow the lines of the convention held in Detroit last year. It will include discussions by users of direct advertising and house-organs of all classes. The speakers will give twenty minute talks, which will be followed by fifteen minute floor discussions. These talks will be of an intensely practical nature and generalities will be avoided; they will also be supplemented and illustrated by elaborate and instructive exhibits of printed matter, devices, systems, etc.

While the primary purpose of the convention is not to increase the volume of printing, such a result will inevitably follow. The real object of the convention is to determine the most effective means of increasing business through the most efficient and skilful use of direct advertising. In doing so the convention centers the interest of the largest printing buyers in the country on the possibilities of bigger business through a better use of printed salesmanship. Moreover, it demonstrates how printed salesmanship can be used by large advertisers who had previously known little of this form of selling. In making printing more efficient and its possibilities better known, it is obvious that the convention is of the utmost benefit to the printing industry.

The annual banquet will be held on the evening of October 26. The example of last year will probably be followed in this event. There will be one extremely good speaker, and no more, coupled with entertainment features before and during the meal. The handling of the entertainment in connection with the banquet is in the hands of the Paper Makers Advertising Club, which has appropriated a considerable sum of money for this purpose.

On the fourth day, October 28, there will be an industrial tour. Those staying over for this feature will be taken in autos to various industrial plants in and around Springfield, especially to the many paper mills in the vicinity where the raw product for direct advertising is made.

The Publicity Club of Springfield, which is host for the big meeting this fall, has been assured of hearty coöperation by the leading printers throughout the country. The convention is not limited to members of the D. M. A. A., but is open to all interested in making printed salesmanship more efficient and more profitable to the user. Requests for reservation should be addressed to the D. M. A. A. Convention, Springfield Publicity Club, Box 1061, Springfield, Massachusetts.

Springfield is rapidly becoming famous as a convention city because it is the most important railroad center in western Massachusetts, is lively and progressive and because its new Auditorium offers exceptional facilities for large gatherings and expositions. This Auditorium will be the official headquarters for the D. M. A. A. convention.

Springfield has kept pace with its rapid growth in population by building new hotels and enlarging and modernizing those already built. With these it is now able to accommodate more than 5,000 guests, while with the cooperation of hotels in nearby towns and cities, double that number can be cared for.

But Springfield takes great and justifiable pride in its new Municipal Group—of which the Auditorium where the con-

A SIMPLE AND EFFECTIVE SYSTEM FOR HANDLING NEWSPAPER SUBSCRIPTIONS

BY WALTER ENGARD

To facilitate details in connection with subscriptions, complaints and stop orders, an Ohio newspaper has provided three special forms; one form for new subscribers, one for complaints, and a third for stop orders. Each form is of a different color, and each is provided with a perforated stub upon which are entered the names of both the carrier and the subscriber, which can be detached and hung on a hook.

Full information is recorded upon this card—the date, the name and address of the subscriber and the name of carrier. In case of a new subscriber, the date upon which subscription

<p align="center">NEW SUBSCRIBER</p> <p align="right">..... 19....</p> <p>Carrier</p> <p>Subscriber</p> <hr/> <p align="center">NEW SUBSCRIBER</p> <p align="right">..... 19....</p> <p>Carrier</p> <p>Commence delivering THE DEMOCRAT to M</p> <p>Street Address</p> <p>When ?</p> <hr/> <p align="center">Special Instructions</p> <hr/> <p>Return this card to The Democrat office with your signature, to show that you have delivered the paper.</p> <p align="right">..... Carrier.</p>	<p align="center">STOP ORDER</p> <p align="right">..... 19....</p> <p>Carrier</p> <p>Subscriber</p> <hr/> <p align="center">STOP ORDER</p> <p align="right">..... 19....</p> <p>Carrier</p> <p>Stop delivering THE MADISON COUNTY DEMOCRAT to M</p> <p>Street Address</p> <p>When ?</p> <hr/> <p>Why ?</p> <hr/> <p>Return this card to The Democrat office with your signature, to show that you have stopped this paper.</p> <p align="right">..... Carrier.</p>	<p align="center">COMPLAINT</p> <p align="right">..... 19....</p> <p>Carrier</p> <p>Subscriber</p> <hr/> <p align="center">COMPLAINT</p> <p align="right">..... 19....</p> <p>Carrier</p> <p>M</p> <p>Street Address</p> <p>Has complained of your delivery of THE DEMOCRAT as follows:</p> <hr/> <p>See that this subscriber receives the paper regularly hereafter and return this card to The Democrat office with your signature, to show that you have delivered the paper.</p> <p align="right">..... Carrier.</p>
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Three Forms Used by an Ohio Newspaper to Facilitate Details in Connection with Subscriptions.

vention is to be held is a part. This is the finest and most beautiful civic group in America. The Auditorium has a seating capacity of 4,000 people and contains one of the finest concert organs in the country. The main floor may be cleared for exhibition purposes, and permits the use of approximately 10,476 square feet. The exhibition floor proper gives an additional 9,406 square feet.

The reproduction of this \$2,000,000 group, shown on the special insert accompanying this article, was made from an etching by the famous painter etcher, Louis Orr, of Paris. Mr. Orr was born in Hartford, Connecticut, and went to Paris to study art. He enjoys the distinction of being the only American artist whose works are shown in the Louvre. Mr. Orr came to Springfield by invitation to make the etching. He spent a month making the preliminary drawings and sketches and on his return to Paris he worked steadily for three months on the plate. Before sending the first proof to America Mr. Orr was invited to show the Springfield etching to the committee of Beaux Arts and it was unanimously accepted for the Spring Salon.

Here in this beautiful building, the civic center of a beautiful city, will be staged the fourth annual convention and exposition of the International Direct Mail Advertising Association.

is to begin and special instructions in regard to the delivery are also included. In case of a complaint, the nature of the complaint is fully recorded on this card, and in case of a stop order, the date the carrier is to stop the delivery of the paper is also entered. On the stop order card space is also provided for entering the reason why paper is stopped.

These cards are handed to the proper carriers, and when the instructions thereon have been followed out they are signed by the carrier and returned to the office. Thereupon the stub corresponding with the card is removed from the hook, and both the stub and card are filed away for future reference.

SALESMANSHIP

Now that business is getting better, a story told on Charlie Taylor, the evangelist, is in order.

A South El Paso street merchant wandered into Charlie's down town meeting by mistake. At the close of the meeting Charlie said: "All who want to go to heaven stand up."

Every one stood but the clothing merchant.

"Don't you know that if you don't go to heaven you will go to hell?" shouted the soul saver.

"That's where bizzness has gone, ain't it?" he said.—*McMath Magazine.*



BY E. M. KEATING

The experiences of composing machine operators, machinists and users are solicited, with the object of the widest possible dissemination of knowledge concerning the best methods of obtaining results. Replies to inquiries will be made by mail when accompanied by return postage.

Operators Disagree

An operator states: "I am unable to make my fellow craftsman understand that there are ninety-one magazine channels which receive matrices from the distributor. He contends that as there are but ninety keys, why the ninety-one channels? Please make it clear to him."

Answer.—If your keyboard is equipped with the multiple keyrod attachment and you have no pi stacker there are ninety-two channels which receive matrices from the distributor. Raise the back distributor screw and count the number of combinations on the distributor bar. You will find ninety-one, and to this may be added the pi channel matrix which is supported by the full number of teeth and reams on the bar until it reaches the ninety-second channel, into which it drops.

Matrices Drop Normally

An Iowa publisher sends several matrices, stating that they did not drop properly in distribution, and asks that they be tested in order to determine, if possible, the cause of the trouble.

Answer.—We have examined these matrices and have tried them in a machine like yours. We have found that they drop perfectly, which in our opinion shows that there is nothing irregular in the combination of the matrices, as you suggested. It might be well for you to see if the speed of the motor is normal. Your driving pulley should not run faster than 68 r. p. m. You should not have bent the magazine entrance guides, as they were in correct position, but you should have determined the cause of faulty delivery of matrix from bar. You might test relation of distributor bar and entrance guides by taking a lower case e, and, throwing off distributor belt, turn the screws very slowly, observing how the e drops in relation to the entrance guide (which should be straight). It usually will just barely clear. Repeat test with figure 1 of both the eighteen and thirty point matrices. The relation between the matrix and guides when straight should be alike.

Pot Leaks Owing to Fissure Near Bottom

An Ohio publisher desires to try to fix a cracked pot that gives a slight spraying of metal into burner, and asks if an acetylene worker can safely repair it.

Answer.—We suggest that you try to stop the fissure with potash and iron oxid before having it welded. The following plan may help you: Remove all liquid metal from pot and well. When it is removed and the pot is cold, pour into the pot some lye in solution. Make it strong. Some add a quantity of table salt. Allow the pot to stand until some of the solution has dripped through the fissure. When this occurs you should remove the liquid and allow pot to dry. A slow heat may be applied to hasten the drying. When all the lye has been evaporated you may drop in slugs endwise, and as they melt drop in more, and when metal reaches normal height

note if any evidence of leaking occurs. Of course, if it leaks now as copiously as before, the stopping up of the fissure by the crystals of potash was a failure, due perhaps to the extent of the crack. In such a case a new pot may need to be applied. If you remove the pot, a skilled acetylene worker can doubtless repair it by applying the flame to the fissure. The mouthpiece need not be removed to repair it. In case you remove the mouthpiece while hot it may be returned while the pot is cold. A test with red ink is the best way to line up the mouthpiece. If you intend to remove the entire pot and jacket it will be necessary to remove mold slide and disk. However, it may not be necessary for you to remove the jacket at all. If you are going to remove the mold slide you will need to lower the vise to second position. To do this, start cams, and when the first elevator is at lowest position push back the starting lever. Open vise to first position, then raise the first elevator to full height and draw out on vise supporting stud and allow the vise to come to rest on a chair. To apply the repaired pot you will need to remove pot cover from jacket, remove the burner, then with a pig of metal drive upwards on the crucible until it can be removed. If the asbestos packing has been disturbed it can be removed and wet down again and mixed to about the consistency of bread dough. When the crucible is in position the asbestos may be applied to every place it was in the original packing of the pot.

How is a Spaceband Released?

A spaceband is released by the depression of the spaceband key, which raises the keybar. The subsequent keyboard actions are similar to those that occur when a matrix is released—up to the point where the keyboard rod is raised. The spaceband lever keyrod is shorter than the balance of the keyboard rods, and extends only to where it is connected by a pin to the right end of the spaceband key lever. An upward movement of the key lever by the keyboard rod causes a downward movement of its opposite end; as the spaceband box pawl lever is supported by the left end of the spaceband key lever, a downward movement of the latter causes a corresponding movement of the spaceband box pawl lever, the descent of the pawl lever causes the two paws to move downward. This movement of the two paws permits the pawl springs to move the point of the paws a trifle to the left, so that when the paws rise, the points thereof will catch beneath the ears of the spaceband. When the spaceband keyboard rod descends by spring action, which occurs on return of its cam yoke to normal position, the spaceband key lever rises at left end, lifting the spaceband box pawl lever and paws. The latter raises the spaceband ears above the hooks on the top rails of the spaceband box and at the same time the lower end of the spaceband wedge clears the upper end of the spaceband chute plate, which held the spaceband a trifle to the left at the lower end. When the lower end of the spaceband wedge clears the chute plate, the weight of the spaceband causes its lower

end to swing out to the right into the spaceband chute. This movement of the spaceband dislodges the ears from the points of the box pawls, and the spaceband falls by its own weight through the chute and is deflected to the left into the assembling elevator, when the lower end of the wedge strikes the assembler star. The spaceband comes to rest in the assembling elevator, with its ears resting on the front and back rails and the wedge notch astride the spaceband buffer finger.

Leaky Metal Pot

An Illinois operator writes that the metal pot on his machine is leaky and asks for our suggestions. The pot is heated by gasoline.

Answer.—If the fissure in pot is large and permits considerable metal to escape there is probably no remedy except a new crucible. Small leaks are sometimes stopped by the use of potash and salt in a solution form. The metal is first removed from pot and then a lye and salt solution is put in, allowing it to stand for several hours until some of the liquid has seeped through the crack. Then remove the remainder of the liquid. The heat may be applied as soon as you allow the liquid to dry out; a slow heat for a while will hasten drying. The usual cause for the breaks in the pot is having too high a temperature with a full metal pot. It is considered a good plan to reduce the quantity of metal in pot before turning off heat when the day's work is completed, and when the burner is lighted turn down low for a while until pot is well heated. The melting of a pocket of metal under a solid crust exerts tremendous pressure on lower side of pot and sometimes produces a fissure.

Is the Production of Machine Diminished by Lack of Sorts?

A Connecticut operator writes: "How many spacebands should be sufficient in order to secure an average of production with a thirteen em line of six or seven point type on the general run of news work? Also, in what way and how much would you say production would be cut down if a first class operator were supplied only twelve spacebands to work with on a straight news machine of thirteen em line, six or seven point type? To obtain average efficiency from the average man operator, what should be the average number of spacebands, lower case matrices and punctuation marks running in magazine?"

Answer.—An operator of average speed should have at least twenty spacebands in the box to be able to have proper delivery on thirteen em lines of six or seven point faces. He should have not less than fourteen of each vowel and a similar amount of periods and commas. He should have twenty of the em, en and thin spaces, and at least ten hyphens. We are unable to say what percentage of production is lost by lack of proper sorts and spacebands.

Matrices Have Bent Lugs

A Wisconsin publisher sends a matrix having a bent lug. He also describes a distributor trouble, which he may be able to correct.

Answer.—The lower back lug appears to be slightly bent. This lug, not having contact with any screw during distribution, could not be bent in the distributor box. It is quite likely bent just as it is leaving the assembling elevator, being perhaps the first character in a line and possibly is slightly elevated, thus striking the rail of the line delivery channel. The characters affected most are the i and the l. To prevent further trouble from this source send up the assembling elevator slowly and see if it does not eliminate the trouble. It is a rather rare trouble to have worn rails on a distributor bar, especially where it has been in use such a short period. We believe that it was not necessary to move the bar, as these are carefully

and correctly adjusted at the factory. It may have been necessary only to level up the machine to correct the trouble. We suggest that you apply a spirit level to the back of your distributor, laying it on the round rod above the distributor screw. Note the position of the bubble in the glass. As you observe the bubble it should be a trifle to the left of the line on glass. If it is in this position your machine is level. However, we have noticed many machines a trifle too low on the keyboard side of the machine and have seen the distributor troubles remedied by raising the two toes of the base on that side. Keep in mind it is the toe extending toward keyboard and the one just to the rear of it. Test it out with spirit level and see if it is not the cause of your trouble.

Frequent Back Squirts on Narrow Measure

A Kansas printer writes to the effect that the only time his machine has back squirts is when he has changed from long to short measure. He stated that a test was made, but it was unsatisfactory, and wishes our assistance.

Answer.—We suggest that you again make a test by using a thin even coating of red ink on the back of the mold and observe the contact impression it gives on the mouthpiece. Unless the coating of ink is thin and even, the test will not be of value to determine if an even lockup is present. Make a test with each mold and determine remedy after the test is complete. It would be well for you to read the procedure in the metal pot chapter of "The Mechanism of the Linotype."

BUILDING ROMANCE INTO A PRINT SHOP

BY JOHN ANSON FORD

With Photographs by the Author



UT in Los Angeles, on the picturesque slopes of an arroyo, a gray haired printer with a kindly face and big brawny shoulders is translating his dream of twenty years—the dream of a matchless print shop—into hewn granite, baked adobe, carved oak and stained glass. Little by little, largely by the toil of his own hands, this dreamer of dreams and printer of fine printing is erecting an edifice which will be without a counterpart in all America. Indeed, not in Europe will one find such an unusual and interesting home for type cases and job printing presses as is being built at San Encino, as the place is called locally. There are other shops that are larger but none more distinctive.

This seasoned printer is adventuring in the mixing of sentiment, romance, art and business, and he bids fair to "get away with it," as the phrase is, to the extent that he is already attracting more than local attention and his presses are running at a good lively clip. His name is Clyde Browne, and the shop of adobe, granite and hewn timbers which he is building largely with his own hands close to a busy thoroughfare connecting Los Angeles and Pasadena reproduces with fascinating fidelity the architectural features and the atmosphere of medieval Europe.

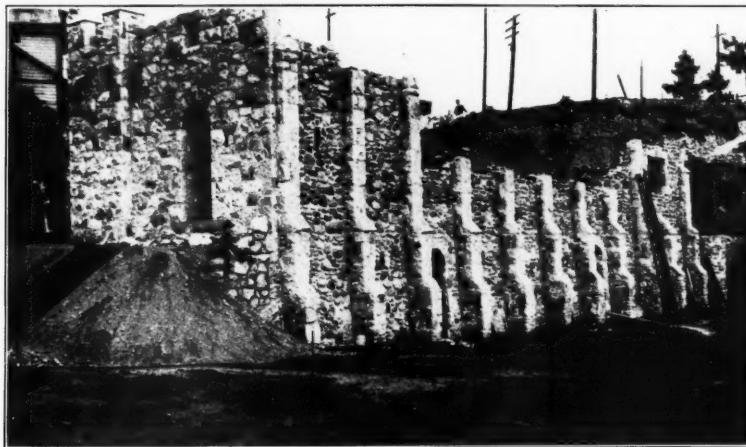
There is a touch of the ecclesiastical in the structure just as there was in those early "printing shoppes" when the Bible was the chief product of the presses. There is also a touch of the stern and somber as typified by the dungeon with its heavy iron grated door off of the crypt—reminiscent of the days when the medieval printer's helper seemed nothing short of a real devil, worthy only to be held in durance vile because of his many unconscionable mistakes. Some of Browne's visitors hint that he may have practical use for his dungeon even in these modern times. Then, too, this sentimental printer has caught the spirit of the early disseminators of printed knowledge and preserved it in a striking stained glass window, six feet in diameter, which has been given a place of

honor in the west wall. Turning from his upper and lower cases or from his linotype machine, the modern printer can see in this window how far his honored profession has progressed since the days when each impression was laboriously made on a crude hand press, attractive in stained glass but not in reality.

But Browne, "master printer," as he designates himself, has not merely copied old world forms and symbols in this shop, which is anything but old fashioned in the way it turns out work. He has very successfully combined the old things of Europe with the old things of the new world, making this "olden abbey," as it is to be called, unique in the whole printing business. Adobe, for example, which has been the durable building material of the Southwest natives for hundreds of years, is being used by Browne for all the inside walls. He is firing the adobe bricks in a kiln built hard by the print shop and the material is secured right in the arroyo.

El Camino Real (the king's highway) is an historic road, running the length of California, along which the early Spanish fathers erected a series of Christian missions for the conversion of the Indians. These missions, a pedestrian's day's journey apart, still stand, some of them in picturesque ruins, and are reminders of a period in the country's past about which an increasing glamor is thrown with the passing of the years. Browne has seized upon this historical circumstance and is capitalizing it most effectively in his structure. At one corner of the quaint structure, for example, overlooking both the inner court, or patio, and also the surrounding grounds, is a typical abbey tower in which

in oak by Mr. Browne. The whole family, including Mrs. Browne and young Jack, aged 8 years, is as interested in this undertaking as the father. Jack is enthusiastic, with one reservation. The lad's father remarked to him the other day, "Well, boy, you know all these years of work on this shop are really more for you than for mother and me. I hope to live to enjoy it a few years, but you will get the most good from it, lad." The little chap's clear eyes were very sober for a



A view of the buttressed outer wall, showing the entrances to the crypt at the side and the front entrance on a higher level.

moment, and then he looked up questioningly into his daddy's face, "Yes, I know this is going to be a fine place for me, dad, but before I settle down to being a year 'round printer couldn't I spend one summer in Arizona being a cowboy like Bill Hart?" The father's answer is not a matter of record, except in the lad's own mind, but apparently it was satisfactory. Browne is not one who believes that "the best laid schemes o' mice and men gang aft a-gley," and there is every reason to suppose that the son has already caught the enthusiasm of his parents and will be as good a craftsman as his father.

"Linking the past with the future," is the way this man of vision characterizes his work week by week and month by month. It has been four years since the work was begun on the deep foundations, and it may be nearly that many more before all is finished. But enough has been done to the venture to assure success.

It is necessarily a slow process, this building of the "olden abbey," but each month sees some new feature or memento added. Here are bricks which once were in the old mission at Santa Barbara.

Here also are fine granite stones taken from a "palace of yesterday" which was wrecked by the impatient march of commercial progress and consequently were obtainable for the hauling. Other articles of sentimental or historic interest which are being incorporated into the structure include a fine wrought iron hinge from San Gabriel mission; a bit of Thunder Peak Temple in Hang Chow, China; a bit of well preserved but discarded stone from Westminster Abbey, London; bricks from the old city wall of Manila; fragments of building material showing indelible marks of mustard gas, gathered from ruins on the western front; a



The crypt where literary remains in the form of proofs and "dead" copy will be laid away, instead of mortal remains.

is soon to be hung a genuine old mission bell, secured after much search and patient negotiation.

On one side of the patio the plans provide for living quarters for Mr. Browne and his family, while the other side will be devoted to the print shop. Across the south side will extend for a greater portion of the distance a great hall in which Mr. Browne is to place his wonderful collection of curios and relics. Here also will be placed a fine toned pipe organ which this ingenious and ever busy printer has built, and one of the most interesting grandfather clocks to be found anywhere — carved

cupid carved in marble, from northwestern Italy; bricks secured from practically all the pueblos in the Southwest, as well as building material from many other historic structures. The wall about the fountain pool close by the flight of steps descending from the street to the abbey yard is built of bricks found in a rubbish heap in a mission garden.

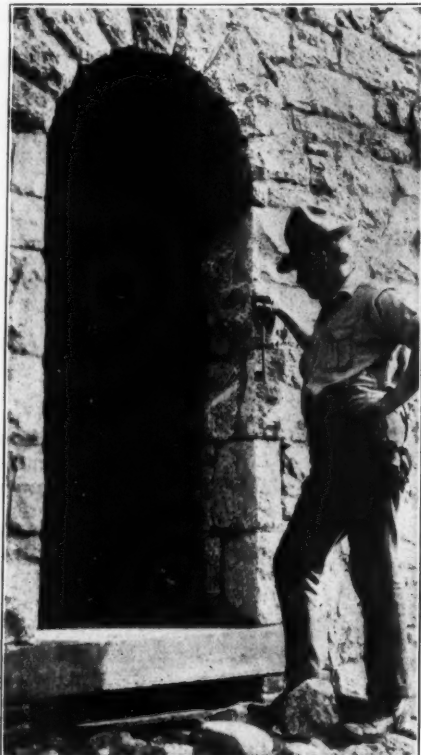
"Pay as you go" sums up Browne's method of financing his project. He does not profess to be rich, except in vision and sentiment. He believes he can realize his vision without being visionary. He works part of the day in his present temporary print shop close to the abbey, and the rest of the day he toils with brick and mortar or with beams and rafters. As occasion requires, he works at his forge fashioning hinges

folks come by motor and trolley to see the interesting place. And—incidentally, if you will—when they want an especially fine job of printing done they naturally turn to Browne, feeling sure that his demonstrated artistic sense will give the



The stained glass window, six feet in diameter, which is to adorn the west wall of the composing room.

finished product that elusive quality we sometimes call "class." In the years to come the scoffing neighbors will have gone to their oblivion, but it appears to be a pretty sure bet that Browne's print shop will become increasingly famous and that business will grow correspondingly.



Clyde Browne, the master printer of the "olden abbey print shop of San Enchino," standing at the shop door, the wrought iron hinges and huge key of which he fashioned with his own hands.

or bars of medieval design. As fast as the profits of the shop permit, the work on the building progresses, but quality is never sacrificed for speed.

Only a few months ago Mr. Browne became acquainted with a venerable Scotch mason of the old school, George Ferguson by name, who despite his seventy odd years thrilled at the opportunity to work with granite once more. The accompanying photographs give a suggestion of the fine quality of work he has been doing on the abbey's outer walls. As he hews and lays the stones he delights to tell of the days in "gude ol' Scotland" where he "built many a kirk."

It would seem that Browne's venture is almost a "sure thing" from a financial standpoint. Some unimaginative neighbors speak of the structure as "Browne's folly," but the master printer only smiles when he hears it. He is having a world of fun working out his dream. He is not bankrupting himself by it, and he is keeping up a good printing business at the same time. In the meantime, the fame of the "olden abbey" is spreading to distant regions and almost every day



Entrance to the dungeon opening off the crypt—but one of the many details faithfully reproducing the medieval atmosphere of the place.

In a word, Clyde Browne, master printer, and practical dreamer, has done what so many of us fail to do, namely, capitalized an opportunity which lay at his door. Many another has more to do with than he but has not had the originality and the persistence to depart from the conventional and do what he has done. He has dared to mix sentiment and business, and through all the years since he first conceived of the abbey, twenty years ago, he has held fast to his vision.

Collectanea Typographica

By HENRY LEWIS BULLEN

Unto Thee, Oh, Proofreader
Proofreader wondrous! Whose erudition
Beats college;
Who givest down without intermission
All knowledge;

We sow our words on our copy
Needless and free,
Lightsome are we, and sloppy,
Trusting in thee;

For lo! Thou knowest all things—
The words of St. Thomas,
The names of Fijian kings
And when to use commas;

How to spell Beloochistan,
When Venus makes her transit,
The name of the unknown man
Who brews hootch in Amagansett;

The law of rhythmic vibration,
The length of any river,
The statistics of immigration,
And the function of the liver;

Who discovered uranium,
How deep is the sea—
All, all is in thy cranium!
Blessings on thee.

—The Linotype Bulletin.

* * * *

To Arthur L. Blue, Director of the School
for Printers' Apprentices of the city of
New York:

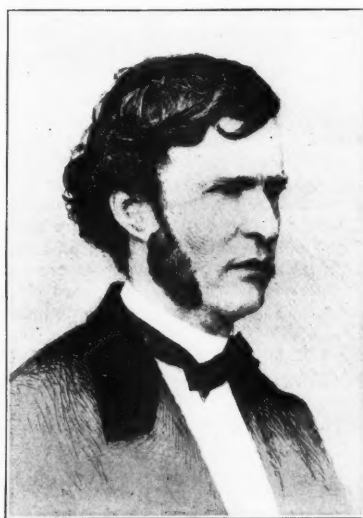
Such is their friend, formed on the good old plan—
A true and brave and downright honest man;
Loathing pretense, he does with cheerful will
What others talk of while their hands are still.

* * * *

Mark Twain, Printer

SAMUEL LANGHORNE CLEMENS (Mark Twain) was born in Florida, Missouri, in 1835, in which year his parents had moved from east Tennessee, with four children. John Clemens, the father, a lawyer and storekeeper, was an unsuccessful individual, and his family was unacquainted with luxuries and had the scant education then furnished by the public schools of the frontier. About 1840 the Clemens family moved to Hannibal, Missouri, on the Mississippi River. There the eldest son, Orion, was apprenticed to the printer of the *Hannibal Journal*. In 1847 Orion went to St. Louis to work as a journeyman, and in the same year Samuel was apprenticed to the proprietor of the *Hannibal*

Courier. In 1849 Orion Clemens returned to Hannibal, and bought the *Journal*. Samuel went to work for his elder brother, and a younger brother, Henry, commenced to learn to print.



Samuel L. Clemens (Mark Twain), from etching after photograph taken in 1862.

Thus three of the family followed the printing trade.

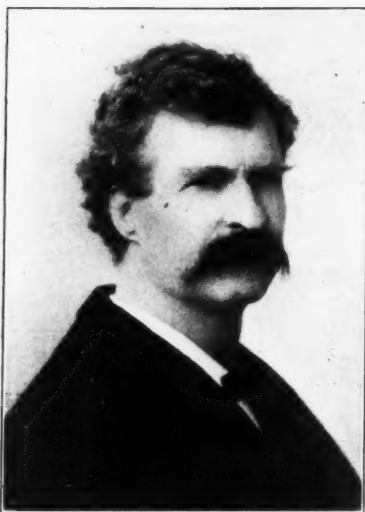
In later years Orion stated that Sam was a clean and swift compositor and a good journeyman. Sam helped out as editor, and at the age of sixteen two of his contributions were accepted by a Philadelphia story paper. In 1853 he started out as a traveling printer to see the world, his first stop being in St. Louis, where he earned enough money to pay his fare to New York. In New York he worked for John A. Gray & Green in the printing office which is now known as the Burr Printing House, corner Frankfort and Cliff streets, New York. The Green of this partnership was father of William Green, the well known master printer of New York. Sam was not accorded the status of a journeyman, and received only \$4 a week. He boarded on Duane street, paying for his board and washing \$3.50 a week, leaving 50 cents to squander. He went to the theater occasionally, but

most of his evenings were spent in the library of the New York Typographical Society. This library was in a building on the corner of Broadway and Chambers streets, and contained nearly four thousand books. A young printer named Theodore De Vinne frequented that library at the same time.

From New York Sam went to Philadelphia, subbing on the *Inquirer*. He sent letters describing his travels to his brother Orion, who was running a weekly paper in Muscatine, Iowa. In 1854 Sam started for Muscatine, expecting to help his brother, but the prospects did not seem good, and he went down the river to work on the *St. Louis Evening News*. Not long afterward Orion started a job printing office in Keokuk, Iowa, and the three Clemens brothers operated it, but in 1856 Sam was on the road again. He worked in St. Louis again; then in Cincinnati, with Wrightson & Co., one of the larger plants. He described his travels in letters printed in the *Keokuk Saturday Post*, receiving \$5 for each. Early in 1857 he started down the river to New Orleans. On the steamer he made the acquaintance of one of the pilots and a boyish ambition to be a river pilot was revived, so that Sam became a steersman and eventually a pilot. The Civil War put an end to steamboating on the Mississippi, and Sam returned to printing in Keokuk.

In 1861 Orion was appointed secretary of Nebraska Territory, and Sam went along as his brother's private secretary. In Carson City he tried mining. Occasionally he wrote letters for the Keokuk paper, and one of these was seen and reprinted in the *Territorial Enterprise*, of Virginia City, Nebraska, then enjoying a tremendous boom, the owner of which, in 1862, wrote to Sam offering him a reporter's job. After a short delay, young Clemens joined the staff of this highly successful journal, which had a brilliant staff of journalistic adventurers. It was here that our printer adopted the *nom de plume* Mark Twain, shortly after he had developed his vein of humor. In 1863 another printer humorist, Artemus Ward (Charles F. Browne) arrived in Virginia

City on a lecturing tour. Scheduled to stay only two days, he remained with the wits of the *Enterprise* during two weeks of hilarious entertainment. Artemus Ward recognized Mark Twain's genius, and his advice and his success as a lecturer had much to do with Mark



Samuel L. Clemens (Mark Twain), printer author, from photograph taken in 1868.

Twain's subsequent celebrity. In 1864 Mark Twain joined the staff of the *San Francisco Morning Call*. There he made the acquaintance of Bret Harte, another printer humorist. Harte was then editor of the *Californian* and accepted Mark Twain's contributions at the rate of \$12 each. While in San Francisco our printer received a request from Artemus Ward to contribute a humorous article to Ward's new book of travels. The article was sent, but instead of being used in the book was handed by Ward to the editor of the *Saturday Press*. Its title was "Jim Smiley and His Jumping Frog," first printed in New York in 1865. A New York correspondent of the *Alta California*, wrote: "Mark Twain's story in the *Saturday Press* of November 18th, called 'Jim Smiley and His Jumping Frog' has set all New York in a roar." The story gave Mark Twain a continental fame, and was reprinted in many newspapers. It was a decisive event in its author's life, yet he resented its popularity. Writing to his mother, he said, "To think that, after writing many an article a man might be excused for thinking tolerably good, those New York people should single out a villainous backwoods sketch to compliment me on a squib which would never have been written but to please Artemus Ward!"

Mark Twain became one of the great personalities of the world and the recipient of extraordinary honors. Doubtless

it was his training as a printer which made him finance Paige in developing his wonderful but impracticable typesetting machine. Mark Twain put a fortune into it without a penny of return. *Collectanea* does not propose to follow the great career of Mark Twain, but recommends "A Short Life of Mark Twain," by Albert Bigelow Paine, illus., Harper & Brothers, 1920. It is an excellent and interesting biography.

* * * *

Bernard Shaw on Good and Bad Printing

EVERY first rate printing house should have a masterpiece of plain printing; not necessarily a rare book, but a well printed one. With this should be kept a thoroughly vile specimen of a modern fashionable art book. Every author should be shown these two and asked which he prefers. If he chooses the bad one, the printer should tell him that the book he dislikes is worth as many pounds as the other is worth sixpences and this will so put him out of countenance that he will not meddle in the printing of his own work.

If he chooses rightly, the printer may safely hail him as worthy to be consulted in the important matter of making a book; for—and this is the moral of what I have been saying—well printed books are just as scarce as well written ones; and every author should remember that the most

years ago. Let every aspiring printing house once a year create a piece of printing with the thought of gain forgotten and with the sole desire to give the organization an absolutely unhampered opportunity to express its ideals of typographic art.

Imagine the stimulus to study and ideas, the benefits of coöperation of eager minds, the annual advance in typographic standards, the rising status of the printing house among its clients! Conceive the interest in deciding upon the subject, the treatment, the format, the paper, the types, the decorations, as well as the inks, and other details, together with the debates and experiments, all unhampered by the clogging thought: "Will it pay?" Of course it will pay—in the broadest, finest and most beneficial sense of the ugly word.

Think of printing houses by the thousands that at the end of each year look back through twelve months in each of which no thing was done that any one, proprietor or workman, is proud of!

* * * *

Does Advertising Pay?

L. Johnson & Co., typefounders, ceased as a firm about 1860. On January 8, 1921, the American Type Founders Company, successors twice removed



Mark Twain in the printing office at Muscatine, Iowa, relieving the monotony of the day's work.

costly books in the world derive their value from the craft of the printer, not from the author's genius.

I have seen a bestiary, or medieval natural history, the worthless compilation of a childish liar, purchased for £800 in a city where the works of Shakespeare sell for tenpence halfpenny—and, if you want to buy a Shakespeare for £60, you must bid for one of the volumes which William Morris printed.—*The Caxton Magazine*.

This is a good place to repeat a recommendation *Collectanea* made a few

of L. Johnson, received an order from a Texas town, based on Johnson's advertising and addressed to Johnson. A short time since, the American Type Founders Company received a large order for types last shown in a specimen book issued in 1816 by James Ronaldson, a predecessor of L. Johnson & Co.

* * * *

The most powerful magnet—a well composed advertisement.

SOME EXAMPLES
OF THE TYPOGRAPHY
OF
ALBERT SCHILLER
NEW YORK



SEPTEMBER 1921
THE INLAND PRINTER
CHICAGO

I.

To enable us to centralize and make more efficient the service which we have had the pleasure of extending to thousands of sportsmen throughout America, Sportsmen's Headquarters will include a most complete display room where a varied line of sporting equipment will be exhibited, including all types of guns, a wide line of fishing rods and tackle, and a complete showing of metallic ammunition and loaded shells.

II.

MR. Thomas A. Davis, who, for twenty years, has represented the Winchester Repeating Arms Co., circling the globe in this capacity, will be in charge of Sportsmen's Headquarters. He will be assisted by Mr. J. H. Cameron, a Winchester representative for over thirty years, and Mr.

R. H. Boyd, an authority on all subjects pertaining to the great outdoors, who was for ten years with one of New York's leading sporting goods houses and who is an out-of-doors man of long experience.

III.

SPORTSMEN'S Headquarters will always gladly serve you personally or by mail, on all matters pertaining to shooting, fishing, game laws, places to hunt, guides, hunting equipment, railroad fares, arms and ammunition, etc.

IV.

You and your friends are cordially invited to make Sportsmen's Headquarters your headquarters. If you are planning a trip to New York, write Sportsmen's Headquarters and we will make reservations for you so that you will be comfortable while here.

ANNOUNCING

THAT after October 15th my service will be available as manager of mechanical production. My experience comprises practical knowledge of mechanical processes and their application to advertising. For the past 10 years I have had a thorough training with a few advertising agencies of the highest standing. I now desire to apply my broad experience where it may be of most use both to myself & employer.

RALPH TROIANO
460 East 184th Street, New York



B

A

ENFIELD BOOK PAPERS



1921

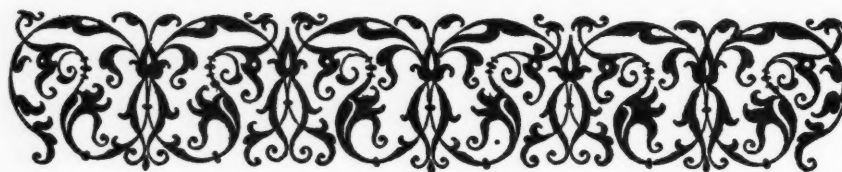
THE SEYMOUR CO.
New York & Boston

NOTE

We are prepared to furnish special makings of reasonable quantities in sizes and weights very close to specification, for editions requiring other sizes and weights than those stocked.

C

D



MR. A. G. HARDING, CHAIRMAN,
AND FORMER FELLOW EMPLOYEES OF THE
TYPOGRAPHIC SERVICE NIGHT CHAPEL

GENTLEMEN:

Words fail to express my deep appreciation of the very fine cup with which you have so kindly presented me. I think this action proves the existence of a bond between us which I shall always strive to keep whole. You have made me feel a certain pride in your generosity, an abiding sense of fellowship that time will not easily erase. I feel that our long service together was fruitful of more than mere good will if it was productive of this lovely token that I am loath to believe I merit. Old friends, I am both humble and glad in the light of this happening, and sorry only because I may no longer work and play with you as of yore. But the inspiration you have given me will go a long way toward my future happiness in my new work. . . Let this poor paper be a handshake to each one of you, a heartfelt clasp of lasting gratitude.

JOHN J. CASSEN

December Fourth, 1920

A PRINTER, HIS *Credo*.

THESE MY types are well-beloved ministers of an eloquent Faith, mute mechanisms that bestir up in me the gentle sense of awesome Reverence for that *Craft* which is of me my Being and *Indeed*, the very life. ♪ Whenso I am *solus* with these faithful servants, a spacious PEACE visiteth my soul; I inherit a zeal, a Warmth within, for the doing of noble works & goodly; whereby, methinks, I do acquire a *Humility* surpassing all pomps and grandeurs, whoso possessing the *which*, may thrill in his Heart & sing. For what man *Setteth* his hand to a task for Love thereof, and not for gross gain, & laboureth long at his chosen A R T, and ardently, all enhungered for Understanding, of such is written that they *Alway* shall dwell with A glorious company of divers seemly Virtues together.

Dignity		Beauty		Simplicity
	Grace		Strength	
Sanity		Utility		Power
		Character		



WORKER with types who is not merely dexterous or concerned with typographic forms for the sake of 'Beauty' alone, but an earnest believer that type well arranged is a great aid to selling by the printed word.

However, he attaches more importance to type than usual, because he is especially able at creating forms that look well and at the same time present the idea clearly, boldly, strikingly.

Trained to perceive advertising values and get them into the very types, almost, Albert Schiller can design for you broadsides and other advertisements that will give your selling talks a new impetus, a kind of final thrust into the other man's mind. Phone Fitz Roy 2719, or address him 209 West 38 Street, New York.

Albert Schiller
designs with

Types

advertisements
& broadsides

Types

A skilled arranger of types who designs and prints special broadsides & other high class advertising material at 209 West 38 Street - Fitz Roy 2719

ALBERT SCHILLER

NOTE

My thanks are due the Editor for kindly inviting this display which includes some old favorites as well as very recent efforts.

If the reader takes away with him some pleasure of these specimens, it must be because I had much enjoyment in the doing of them. And so I say, if he was thrilled a little by the possibilities of plain type simply arranged, I am doubly awarded.

ALBERT SCHILLER

New York
August 15, 1921

At top: A broadside originally set in thirty point Kennerley and the initial drawn. The size was 9 by 14 inches, a sheet of hand made, deckle edged paper being used. The small panel above constituted the cover and was printed directly on the back of the "A" panel. Above Note: A small newspaper advertisement that appeared with good effect. On the opposite page is another broadside, set in Caslon 471 and printed in one color. Slightly reduced.

Cypes

This BROADSIDE is to make you acquainted with an unusually skilful arranger of types who devotes his energies to creating beautiful & very striking typographic forms for high class selling literature. Impressive broadsides, dainty leaflets and folders, dignified announcements, in short, the printed things that must have charm enough and vigor enough to impel the recipient to buy. He has a sure command of his medium which is printers' type, and is trained to use illustration & color to advantage. In all, he is well equipped to design material of a special character for a few of the better stores whom he now addresses.

Albert Schiller, 209 West 38 Street, Fitz Roy 2719



An unbeatable combination for circulation success!

Written by

ROBERT W. CHAMBERS

America's Most Popular Novelist

Illustrated by

CHARLES DANA GIBSON

Foremost Magazine Artist

The Streets of Ascalon



"Won't you bet a day out of your life?"

"No, I won't. I told you I wouldn't."

"Then—one hour. Just a single hour?"

"An hour?"

"Yes, sixty minutes, payable on demand; if I win, you will place at my disposal one entire hour out of your life. Will you dare that much, pretty dancer?"

Now ready for immediate newspaper release!

NOT since *The Common Law* has there been made available for newspaper publication a Chambers production, combining all the elements of the tremendous popular appeal of that novel. *The Streets of Ascalon* should draw even greater circulation than *The Common Law*. It provides a golden opportunity for profitable exploitation, based on the recognized drawing power of the best known novelist and master illustrator. Chambers painted *The Streets of Ascalon* on a background of colorful bohemian and society life. Rich in atmosphere of romance, filled with fascinating situations, surprise and suspense, it is just the kind of a super-serial that will draw hundreds of new readers to your paper.

Wire your reservation now!

INTERNATIONAL FEATURE SERVICE, INC., NEW YORK CITY

Broadside, 17 by 22 inches, composed entirely with typefounders' materials, the illustration excepted. The original was set up and printed by Advertising Agencies' Service Company, New York.

JOB COMPOSITION

BY J. L. FRAZIER

In this department the problems of job composition will be discussed, and illustrated with numerous examples. These discussions and the examples will be specialized and treated as exhaustively as possible, the examples being criticized on fundamental principles — the basis of all art expression. By this method the printer will develop his taste and skill, not on mere dogmatic assertion, but on recognized and clearly defined laws. Replies can not be made by mail.

BEAUTY, DIGNITY, AND DISPLAY EFFECTIVENESS

DIGNITY may not be required in all advertising display, indeed we can think of many articles which are better advertised with frivolous typographic and illustrative treatment. Camels (not the flesh, blood and bone variety) come to mind prominently in this connection. In many lines of advertising display, however, it is a highly desirable quality, and in one of them at least, financial publicity, it is a prime, if not *the* prime, essential. There must be no blare of trumpets, no suggestion of the circus in the publicity of the bank or the bond house. The safe keeping of one's money and the investment of one's funds are such serious matters that the least suggestion of the bizarre will not inspire the confidence essential to getting that kind of business. The people have not forgotten Barnum's statement that the American man and woman likes to be humbugged, and most of us are more adept than we think in putting two and two together. There are other reasons why dignity should be a prime essential in the appearance of bank and investment house publicity, and one of these reasons strikes at the very heart of the financial business. It is conservatism. Banks, particularly, were slow in going into advertising. Only a few years ago the large and handsome advertisements of big banking institutions now appearing in our metropolitan newspapers were unknown. Bankers were afraid of advertising. Fake patent medicine advertising had given advertising a bad reputation. Advertising was too largely used for getting money from people without giving proportionate value in return. The business of the banker and the investment house depends on confidence and reputation, so, of course, they did not attempt to build confidence by a method which did not inspire it. The past twenty years, notably the past ten years, have seen a gradual and steady change, until today people have confidence in

advertising. They have not been humbugged as in the past, thanks to the newspapers and the advertising clubs in weeding out undesirable advertising and unreliable advertisers. But the problem of the bank remains conservative, and, conservative in content, its physical appearance must suggest the same quality.


There is still another angle. People with money to invest — and with money to be kept safely — are, on the average, superior intellectually to those who do not have it. We can not dodge the fact that in the great majority of cases the accumulation of money and property results from superior gray matter, better education and better training. There are exceptions, of course, but they do not count. Refinement in one's taste follows the development of one's intellect. Thus the individual with money to invest is instinctively appealed

to more strongly by an advertisement that is pleasing — that is, dignified and beautiful — than by one which is crude, bizarre and boisterous.

Thus we find the financial advertisement must be beautiful as well as dignified.

But the banker and the investment broker are clever with their money. Whatever either of them does must pay, and their advertising must bring results. Therefore, their advertising must be *effective*, and the fact that banks are advertising in ever increasing volume is evidence that it does pay, which means it is effective. And the fact, too, that bank advertising is consistently dignified and the advertising of the leading advertisers in that field is consistently beautiful, too, demonstrates conclusively, it would seem, that advertising display need not be bold, bizarre and boisterous to be effective. It demonstrates, too, that the quality of beauty has attractive force in itself of no mean power, a fact we have maintained in the face of considerable opposition for some years past. Conspicuous

ANNOUNCING A SERIES OF ADVERTISEMENTS ON



Forecasting the Future of Your Business

ON the morning of April 3, 1921, men smoked more cigars than usual. All that day men smoked more cigars than usual. Tuesday, April 5, ordinarily a dull day at the cigar counter, was a record breaker for cigar sales all over the country.

Who did men consume an unusual number of cigars on this particular day? Simply because, on the night previous, the President of the United States delivered a message to Congress asking for a declaration of war against Germany.

When people read the paper the next morning, it made them extremely thoughtful. It was a day of tensions. Men were unfitted for ordinary business, and were inclined to gather in groups and talk — and smoke.

Why the Average Man does the average thing

HUMAN beings, when you average them up, are surprisingly alike. If the average man does one thing today and something else next week, it is not because he has changed, but because conditions have changed.

To know whether people will buy more goods or cancel orders — whether they will pay their bills or stand you off — in a word, to know what any group of people will do under given conditions, every business man should study the trend of conditions.

You can only follow the trend of changing conditions by studying "cold figures," as statistics are sometimes called. But business statistics are not cold. They represent the tabulated results of business life and are pulsating with human interest.

Follow the Example of the Insurance Companies

INSURANCE Companies know with accuracy the average man's chances for a long or short life. They know that under certain conditions — age, climate, occupation and so on — so many men out of a thousand will die before the end of the year. They know that so many houses will burn, so many automobiles will be stolen — in fact their very existence is dependent upon knowledge of facts gained through the study of "cold figures."

Any man who tries to run his business without considering statistics is going to be, in going a decided advantage to his competitor. It is the man who knows the facts about what has happened, and what is happening, who can predict what is going to happen.

So don't leave the "future to take care of itself." The future will take care of itself all right, but that is the only thing it will take care of.

What Statistics — What Conditions — Should be Studied?

EACH week, this bank will publish an advertisement in this newspaper that will tell you about one vital set of "cold figures" or statistics that you should watch and thoughtfully consider. Read these advertisements that the information may help you to guide your business through this readjustment period and make possible the greatest profit.

CENTRAL NATIONAL BANK
Affiliated with CENTRAL SAVINGS BANK
14th & Broadway — Oakland, California

Next week — Business Conditions and the Weather Year — will be the theme of the advertisement. It will show you why — and how — weather conditions really affect every business. Be the conclusion of this series, all the advertisements will be reported. A request on your letterhead will bring you a copy when they are ready.

FIG. 1.



Your Business and the Weather Vane

WEATHER conditions vitally influence every business—large or small.

It is not only the dealer in overcoats and umbrellas who is affected by a cold and rainy winter. The sale of farm tractors in the Northwest was materially lessened by a late and rainy spring.

When the prunes were caught in the rain two years ago, Santa Clara Valley growers did not buy the automobiles, victrolas, and other semi-necessities which they would have bought otherwise.

The dry warm winter of 1919 and 1920, on the other hand, not only affected the purchasing power of the farmers of California, but—in making necessary the rationing of electric energy—

hampered every business using this power.


"It's an ill wind that blows nobody good", is an old but true saying when applied to business. Almost every shower, every change of wind increases prosperity for one group—and lessens it for another. Even the Los Angeles earthquake created an unprecedented demand for one story bungalows with an equal lack of demand for apartments.

TO INCREASE your profits, determine just how weather conditions affect your business—keep your "weather eye" open—and then change your business plans from month to month, week to week, or even day to day before your competitor realizes how these same conditions will touch him.

CENTRAL NATIONAL BANK
Affiliated with CENTRAL SAVINGS BANK
 14th & Broadway — Oakland, California

2-Cut 100% Read the advertisement, "How Crops Affect Your Business". Every business requires the greatest results in the greatest manufacture. (Don't leave your crops to affect your business. If this series of advertisements is to be repeated, I would like a copy of this series, request in my next issue.)

FIG. 2.



How Crops Affect Your Business

THE prudent business man carefully follows crop statistics in judging the outlook for his business. For practically all wealth comes from the sun, through soil, by labor.

Crops, more than any other one thing, determine whether the country shall enjoy good or bad times.

Our 1919 harvest was valued at twenty-four billion dollars, our merchandise shipment of all kinds to the rest of the world was only eight billion, and even this was a high record, for before the war our exports were only two and one half billion dollars.

The crops measure how much the railroads will have to carry—what the demand for money will be—and therefore, how you should plan your financing.

They measure how much the great agricultural population will have to spend—and it has been demonstrated that great prosperity among farmers usually means prosperous business for all.

If the wheat crop fails, then the business man who is a student of conditions realizes that flour and bread stuffs will advance. If the beet crop is poor, then users of sugar must prepare for higher prices.

The crops in Sacramento, San Joaquin, Santa Clara, Napa and other valleys measure the coming prosperity of the cities and towns in these valleys, and thus, in turn, measures the possible business of manufacturers and wholesalers selling goods in these sections.

The present price of hops, for example, indicates that the hop growers can be sold not only the necessities, but many of the luxuries of life. The present low price of wool, on the other hand, indicates that sheep men are in a mood to buy only the necessities.

The business man should watch the crop development of the nation, of his State, and of his immediate community, with especial attention to the commodities which vitally affect his business.

By so doing, he can best plan and prepare for the future and so earn the greatest profits.

CENTRAL NATIONAL BANK
Affiliated with CENTRAL SAVINGS BANK
 14th & Broadway — Oakland, California

NEXT WEEK
 The advertisement will tell you what statistics in the part of the Government and the United States must really affect business—what to do and not to do. A copy of the advertisement of the series, when complete, will be sent you—no charge.

FIG. 3.

among the bank advertising which has been received by THE INLAND PRINTER during recent months, and among that which the writer has seen on the outside, is a campaign prepared for the Central National Bank, of Oakland, California, by the K. Leroy Hamman agency of the same city. It is consistent with everything heretofore stated herein with respect to the essentials of bank advertising; and it is striking and effective, too, so much so that a consideration of it should prove valuable study for any typographer.

In this campaign there were sixteen advertisements, and the reproductions here made are from a large portfolio in which all of them were bound in original size. Fig. 1 is the first of the series and was published to announce those that were to follow and, more especially, to stir up interest in them. While we, as typographers, are not primarily interested in them from a copy standpoint, it is well to note that the title of this advertising, coming out in a period of business depression, will strike home to every business man. It was essential that the advertisements should bear a family

resemblance so that, with interest once aroused, readers of the newspapers in which subsequent advertisements appeared

would be quick to note them. Therefore, we find the entire series set in Caslon old style, with New Caslon—a slightly bolder letter than the old style—sometimes employed for headlines. The same border treatment with slight variations was employed throughout.

With a light face type in use it is interesting to note how display effectiveness was obtained in the fine measure that it was. First of all, the size of the advertisements had its effect in this direction. The initial advertisement (Fig. 1) was six columns, while advertisements Nos. 2 and 3 (Figs. 2 and 3) were five columns wide. Advertisements of that size could not be overlooked, however light the type in use, yet it is in the largest advertisements that we generally find the boldest types, where, if any place, they are least essential. The final advertisement of the series (Fig. 4) was four columns wide, therefore quite "hefty" in size, too. Bold display was not essential for this one fact alone. Consider now the



The Last Advertisement of this Series

THIS series of advertisements on "Forecasting the Future of Your Business"—of which this is the last—has been published in Oakland daily newspapers as a definite constructive service to manufacturers, merchants and business men.

The material used in these advertisements has been drawn from the experience of many people and from many sources. The officers know these messages have been helpful for many customers and friends have voiced their appreciation of them.

Following is a list of advertisements as they have appeared:

1. Forecasting the Future of Your Business	10. Learning to Live by Watch
2. Your Business and the Weather Vane	11. Learning to Live by Watch
3. How Crops Affect Your Business	12. The Use of Money and Your Business
4. How the Armies of the Government Affect Your Business	13. The Story of the Automobile's Progress
5. Bank Cheques are the Pulse of Business	14. The Story of the Automobile's Progress
6. The Story of the Deep North Tide	15. Caring for the Future
7. What the Building Program Tells of Business Men	16. How the Blue Printing Process Affects Your Business
8. Forecasting Your Business for 1921	17. How New Oil and Gas May Affect Your Business
	18. Our Future Building Program
	19. What Our Construction Program

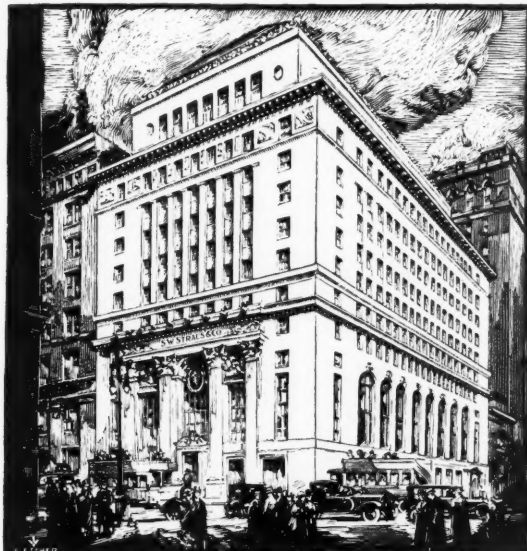
Reprints of this complete series are being bound for distribution. If you would like to receive a copy—simply write us on your business letterhead—and a set will be sent you. As the supply is limited, however, we suggest that you mail your request at once.

CENTRAL NATIONAL BANK
Affiliated with CENTRAL SAVINGS BANK
 14th & Broadway — Oakland, California

FIG. 4.

effect of beauty obtained by the use of a beautiful type face, excellent typography and harmony of tone without any suggestion of flatness of effect, monotony or dullness, objections sometimes raised to consistent harmony of tones.

White space plays a big part in adding life to the display by increasing in effect the size of the display, and by causing, through contrast, the type within the border to "pop out"



The Fulfillment of a Vision

This is our Work

FULFILLING the vision of its founder, this institution serves and will continue to serve its double function of providing safe investments for the funds of the public and the upbuilding of this nation's prosperity. * * * * *

Promoting thrift, encouraging systematic accumulations, providing for such accumulations a form of investment unimpeachably conservative; and giving to each investor, large or small, a real, vital, and profitable part in the material improving of the nation's great cities. This is our work. * * * * *

Announcing
the Opening
of the
STRAUS BUILDING
FIFTH AVENUE
Forty-sixth Street
— new home of
S. W. STRAUS & CO.
in New York.
June 1st
1921

S. W. STRAUS & CO.

ESTABLISHED 1882 • OFFICES IN FIFTEEN PRINCIPAL CITIES • INCORPORATED

STRAUS BUILDING—Fifth Avenue at Forty-sixth Street
TELEPHONE—VANDERBILT 8500

THIRTY-NINE YEARS WITHOUT LOSS TO ANY INVESTOR

FIG. 5.

and hit you right between the eyes—all without the least suggestion of the bizarre, the boisterous.

In Fig. 1 the border harmonizes perfectly in tone with the type. It has refined decorative value without being obtrusive in the least. The softness of the effect upon the eyes makes it decidedly agreeable to look at and to read, and it is easy to read. Flossy, illegible types were not used for the effect, if indeed they can be said to add effect that is good.

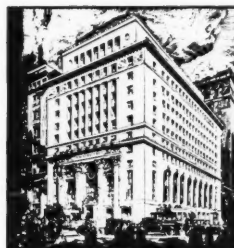
In Fig. 2 a note of contrast is provided by the slightly bolder border. It adds some "pep," to be sure, but does it without detracting from the prime quality of dignity. Because of the wide margin of white space between type and border, this border does not in the least handicap the effectiveness of the type. We do not say this advertisement is more effective than the one reproduced as Fig. 3, where the lighter toned border of the first advertisement is repeated with a modification of the rule treatment accompanying. It does add variety without departing too far from the style of the series. The border, of course, has strong attracting force in itself when contrasted with the lighter toned type, the advertisement being shown for its suggestion value along the lines mentioned.

Another feature that we like about this series of advertisements, possibly because of our great love for and interest in typography, is the fact that the type rather than the illustration is featured. Understand, we are not discounting the value of illustration, but we like to see our business given such a rating in importance by so capable an advertising man as Mr. Hamman. However, the illustration is pointed—it tells its story and, in every case, fits into the picture nicely.

Certainly there is attractive force in beautiful typography, certainly you don't have to shout in a person's ear—either typographically or orally—to let him know what you have to tell him.

Another point which should not escape our attention in considering these advertisements—and we believe you will

A New Fifth Avenue Landmark



The Home
of Safe
Investments

THE newly-completed Straus Building stands today at Fifth Avenue and Forty-sixth Street as a new landmark in the city's greatest boulevard. Thousands of investors today look to this building as the home of safe investments—the visible symbol of the Straus Plan of safeguarding the funds of everyone who turns to S. W. STRAUS & CO. for security and service.

For thirty-nine years we have dealt in sound investments, which have always been paid promptly in cash, without loss and without delay.

Surely this record should serve as an assurance of the future to every conservative investor who seeks, above all, safety, freedom from worry and prompt payment.

We cordially invite the investing public to call and inspect our new headquarters. One of our officers will gladly consult with you on your investment problems. We will welcome the correspondence of those unable to call personally, and suggest that you write today for

SPECIAL BOOKLET A-593

S. W. STRAUS & CO.

ESTABLISHED 1882 • OFFICES IN FIFTEEN PRINCIPAL CITIES • INCORPORATED

STRAUS BUILDING—Fifth Avenue at Forty-sixth Street
TELEPHONE—VANDERBILT 8500

39 YEARS WITHOUT LOSS TO ANY INVESTOR

FIG. 6.

benefit more from studying them than by reading what we have to say—is the small panel near the top of the text in Fig. 3. Set in eight point in that large advertisement the paneled matter stands out like a red nose. It demands special, almost instant attention—and we'll bet a new hat that eighty-five per cent of those who read the advertisement read what is in the panel before the rest of the advertisement. If you want to give some one thing special attention within an advertisement—something separate and apart from the general theme of that advertisement—and in small space, set it off by a panel.

Another notable series of financial advertisements that we have recently received was put into type by the Powers-Gildea Company, New York city, for the bond house of S. W. Straus & Co. Two advertisements from this series are reproduced

herewith as Figs. 5 and 6. Here, too, the object avowed in the text was to inspire confidence. To judge of the success which should crown the efforts of advertiser and his typographer you need only look at them and consider how they appeal to you. Nothing blatant about them, although to dignity (through arrangement) and beauty (through harmony and beauty of the units, type, illustration and ornament), qualities of the California advertisements, there is added the suggestion of solidity. This is true of the illustration, of course, but it has been carried out by the type, too, and it is a wonderfully good suggestion to put into the minds of prospective customers of a bank or a bond house.

Possibly the big lesson is the value of simplicity, its directness. No roundabout paths for the reader to grope through, none for the typographer to make in his work of composition. With the present high prices of printing much can be done toward reducing them by the simple expedient of cutting down time in the composing room through simpler styles of typography. The result will be two fold — more business and better printing.

THE MOST LEGIBLE ALPHABET

BY WILLIAMS WELCH

Every reader has observed that some styles or faces of type are easier to read than others. The Roman for example, is much more legible than the German or the Old English. In

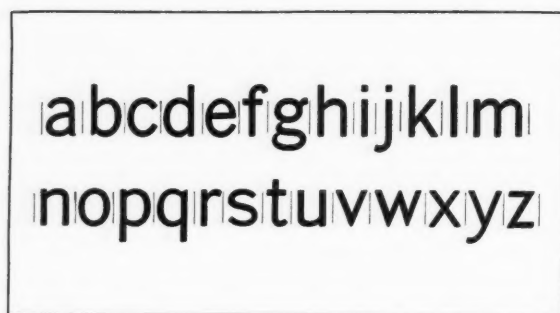


FIG. 1.

1912 Clark University selected fifty different faces of type and, by using a distance test, found that the lower case "News Gothic" was the most legible one among them. It is shown in Fig. 1. There are a multitude of possible variants of this face caused by making the letters bold faced or light, and extended

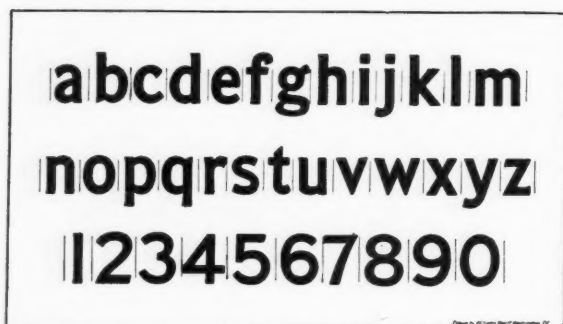


FIG. 2.

or condensed. These are factors upon which legibility depends, and the interesting question arises, which give the highest degree of legibility?

Among the alphabets tested, certain letters were found which were more readily recognized than others. They were accurately measured and it was discovered that the thickness

of line (stem) of the twenty-six most legible letters averaged 15.5 per cent of their height; the next 14.5 and the third 13.8 per cent, while those with stems as wide as 20 per cent were still less legible. This indicates that the letters which are most clearly distinguished at a distance have stems which are between one-sixth and one-seventh of their height.

The average height of the most legible short letters compared with the tall ones was found to be 66.3 per cent, and the average width of all the most legible ones was 54.8 per cent of the height of the tall ones.

The alphabet shown in Fig. 2 is a lower case Gothic which has been constructed with the width of stem, height of short letters and proportion of width to height which give on an average the highest degree of legibility. Therefore it is evidently very nearly as legible as an alphabet can be made, and is about the best one to use where conditions for reading are unfavorable.

THE MISSION OF FINE BOND PAPER

The use of fine bond paper or commercial stationery is frequently compared to the wearing of good clothes — and rightly so. There is probably no printer or manufacturer of fine business stationery who has not made use time and again of the slogans, "Your business letterhead is your business photograph," "If your letters are important make them look important," etc., all of which are true, and any one of them should be sufficient reason for every business man using fine bond paper.

All of these concise statements of a business truth take into account just one aspect of this relationship between writer and recipient. That is the psychological effect on the recipient when he notes the fine character of the bond paper on which the letter is written.

It is all very fine that this should be true, and, as we said before, this reason in itself should be all compelling in the adoption of fine bond paper for stationery. But there is another aspect of this problem, the psychological effect on the writer of the letter, which is the most important.

We are told that the late Lord Bulwer Lytton did all of his literary work when attired in evening clothes. He could write better then! After a hard all night's session of conferences and work on the finances of the new republic, Alexander Hamilton was wont to say that all he required to make him ready for another day's work was a bath and a complete change of clothes from head to toe.

Editorial modesty, if nothing else, would forbid the writer placing himself in a class with the above mentioned notables, but descending from the sublime to the ridiculous, so to speak, he can not refrain from mentioning that when he sits down to edit this little magazine, he has discovered that he can work better if he is all dressed up with a shave and everything, and with his desk presenting an orderly array of pencils, papers, etc.

A similar mission, we have found, is fulfilled by the use of fine bond paper. We have long made it a hobby to examine this relationship between the letters that look important and the letters that are important. We would suggest that every manufacturing stationer make this comparison for himself and we know he will discover this fundamental truth.

There is more tone, more dignity, and more weight nine times out of ten to the letter written on fine bond paper than on cheap shoddy paper. Even the stenographer tries a little harder to avoid the mistakes that can spoil the effect the writer is striving to create.

And there is a perfectly human explanation to all this psychological stuff. And it is that in the long run we either consciously or unconsciously tend to become what we seem to be. — *Wroe's Writings*.

THE PRINTER'S PUBLICITY

BY FRANK L. MARTIN

This department will be devoted to the review and constructive criticism of printers' advertising. Specimens submitted for this department will be reviewed from the standpoint of advertising rather than typography, from which standpoint printing is discussed elsewhere in this journal.

"Mail-Sales"

From this line on the envelope, "Miss Stenographer—will you please see that the right man gets this? Thank you," clear through the magazine itself, *Mail-Sales*, a new house-organ in the field of printers' publicity, is marked by originality. Originality is by no means the magazine's only redeeming feature, but it does much toward making the publication both interesting and attractive.

Mail-Sales, the first number of which came out in June, is styled a pocket magazine of direct mail advertising for advertisers, sales promotion men and purchasers of printing. It is issued by the Multi-Service Press, New York city, a complete direct by mail service. R. W. Lockwood, president of the concern, tells in the magazine of the rather unusual plan which will be followed in future issues of the publication:

"The frank purpose of *Mail-Sales* is to sell the Multi-Service organization to the men and women on the advertising 'firing line.' The cost of publishing *Mail-Sales* will therefore be paid by Multi-Service, instead of asking you so much per copy.

"The news columns of *Mail-Sales* will contain strictly news and bits of information coming to us—no 'press agent' matter. All advertisements will be properly labeled, although I hope and believe that you will find these advertisements of use and profit also."

Few, if any, house-organs coming from the printing industry have followed such restrictions as these on self advertising, but there seems to be no good reason why a house-organ should not be edited along these lines and still be entirely successful as a publicity and advertising medium. *Mail-Sales* also hopes to be of real value to its readers in giving discussions and information desired and needed on advertising and printing. Contributions and experiences are requested by the editor. The initial number contains some good short articles.

One very noticeable thing about *Mail-Sales* is that there is no waste space. The typographical makeup of the magazine is not all that might be desired, and the result is a rather for-

bidding appearance, but one not altogether unattractive. One fault that seems to detract is an over use of heavy border.

Mail-Sales is a worthy addition to the list of printers' house-organs, and for it much success is predicted. It will be published monthly, and colorwork will be added later, according to the announcement of the editor.

Folders

Two of the most attractive folders we have seen for some time in the printers' publicity matter coming to this department were received last month, one from the United States Printing Company, Cincinnati, Baltimore and Brooklyn, the other from the York Printing Company, York, Pennsylvania.

The first, a small, four page piece, bears the title "A Bit of Lifelong Artistry," and is a strong appeal made by the United States Printing Company for color printing. The front cover carries a splendid illustration in colors of a platemaker at work (Fig. 1). Using the platemaker as a type of workman found in the plant, the folder says regarding this kind of craftsmen:

"Head bent, eye fixed, sure handed and nimble fingered, the platemaker gives of himself with his skill and his interest. That metal medium under his scrutiny becomes a thing of life, power, usefulness. He tools it until, in his judgment, it is all that it ought to be. He relinquishes it at the right time, knowing just when to stop."

"An Illustrated Tale" is the title of the other folder. The design of the front cover is shown in Fig. 2. Within there is a spread showing a number of simple decorative illustrations printed in colors from zinc etchings. Two pages are devoted to a well written tale in chapter form, illustrated with small sketches, pointing the moral of good printing and the use of pictures in printed matter. Both folders fall in the class of publicity work which will get attention and no doubt win business. Unfortunately, the reproduction on this page does not do justice to this handsome folder. The border is not one solid color as the halftone shows, but consists of a red design on a black background.



A Bit
of Lifelong Artistry

FIG. 1.

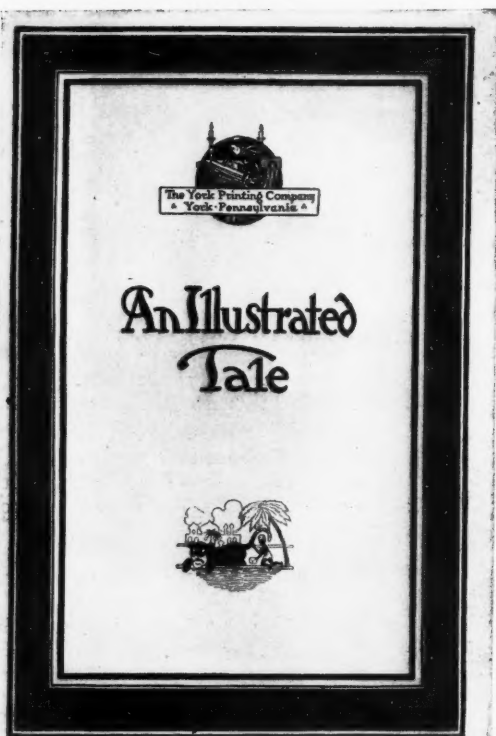


FIG. 2.

"Sales Stimulating Stationery"

There is an interesting story of progress in what has been done recently in this particular line of printing by the Monroe Printing Company, Huntsville, Alabama, letterhead specialists. About five years ago the company planned a campaign for the conversion of business letterheads into selling and advertising mediums. It had in mind poster letterheads to be printed in colors from designs originated in its own art department, the product to be called, "Sales Stimulating Stationery."

We reproduce here (Fig. 3) a few samples of Monroe Printing Company letterheads as excellent proof of why and to what extent it has succeeded in this specialized field of endeavor. They are fine, artistic specimens of appropriate advertising letterheads, the kind that make each and every letter sent out by a firm an effective sales force. Today the Monroe Printing Company is supplying stationery of this sort to customers in practically every State in the Union and in many foreign countries.

The Monroe Printing Company's complete letterhead service has been established and a big demand created, wholly by the character and quality of the work produced and through direct advertising sent out to actual buyers. One of its recent pieces of direct advertising literature is a booklet entitled, "Sales Stimulating Stationery," written by the expert, Louis Victor Eytinge. Besides the excellent article dealing with the value of the right kind of letterheads, it contains several good specimens of the plant's product. The cover of the booklet is hand lettered, including the name of the firm to which each copy is sent. Another booklet contains a group of testimonial letters from customers.

The Monroe company is to be congratulated upon the success it has had in developing this field of business, upon the excellence of its letterheads and upon the results that it has obtained from intelligent use of direct advertising.

"The Gospel of Grit"

Now and then we find printers who are making good use of their local newspapers in advertising, but these printers constitute a hopeless minority. The large majority of printers are missing a fine opportunity for supplemental advertising when they neglect the newspaper as a medium.

The Evans-Winter-Hebb Company, Detroit, Michigan, is one concern that has been using a series of newspaper advertisements which has doubtless brought it good results. Under the title, "The Gospel of Grit," the company has issued a booklet containing reduced reprints of these three column advertisements. The front cover of the booklet is reproduced here (Fig. 4). The advertisements deal most intelligently with today's business conditions, the necessity for courage, grit and fighting spirit, and the elements for success that are needed in solving the current business problems. They make up that class of constructive advertising that is sorely needed in times of business stress, and reflect to the credit of the firm that has the interest, judgment and foresight to run them.

The Evans-Winter-Hebb Company certainly came in for its full share of returns from the series. Woven into them is found most persuading arguments for the use of printing — direct mail advertising, especially campaigns prepared wholly for the purpose of starting inquiries.



FIG. 3.

In addition to the reprinted advertisements the booklet tells of the Evans-Winter-Hebb complete printing and advertising service. The advertisements themselves are exceptionally well written, and the messages are displayed in a conservative, dignified way.

"Eight Bells"

A simple, attractive house-organ, *Eight Bells*, the product of the Superior Typesetting Company, of Chicago, made its

Fig. 5 shows the front cover of the magazine. It is printed in green. No cover stock is used.

"Life's Lexicon"

"... Our endeavor is, when advertising, to convey in our publicity matter not only the message which we wish to give, but also to embody in each piece of printing that high touch of 'Printing Art' which is so often sadly lacking.

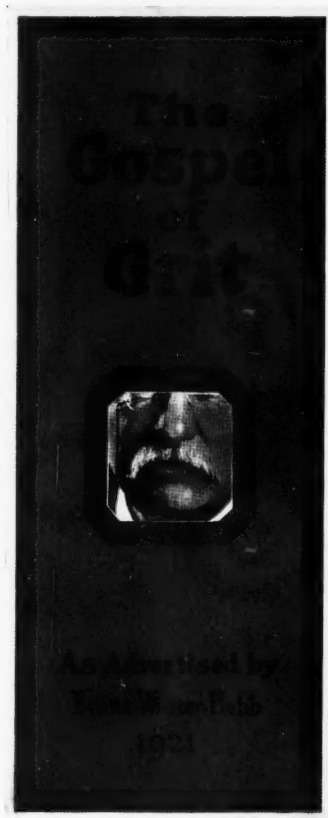


FIG. 4.

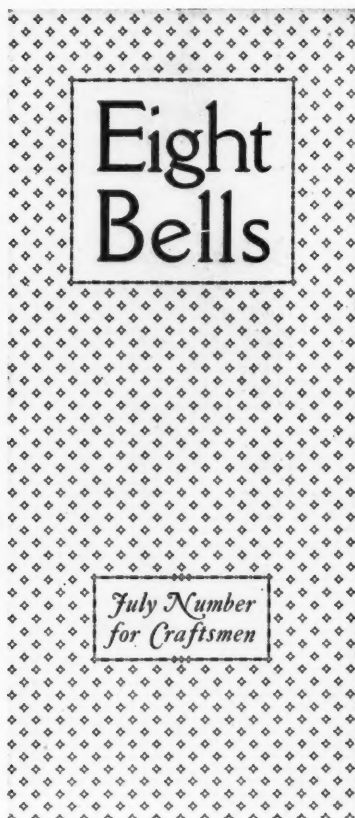


FIG. 5.

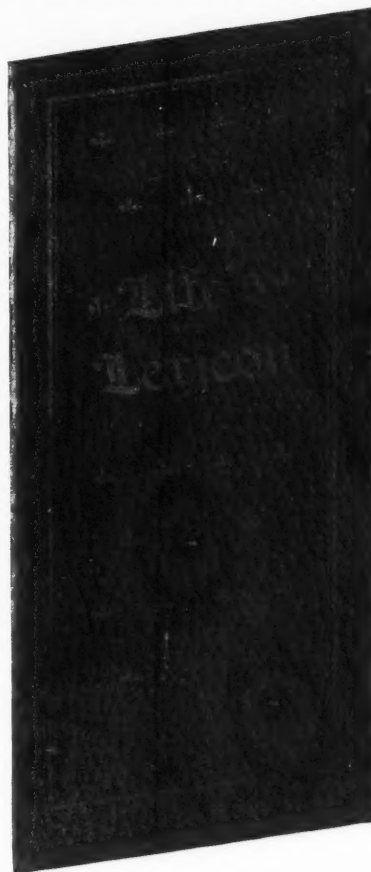


FIG. 6.

bow in July. The initial number was designated the Craftsmen Special and much space was devoted to the plans and program for the Graphic Arts Exposition held in Chicago July 23 to 30. The interest displayed by the Superior company in the exposition, and the aid given toward making it a success by generous publicity matter through *Eight Bells*, are particularly commendable.

The eight pages of *Eight Bells* contain many brief articles of real worth on matters pertaining to printing. The inside cover pages are devoted to small advertisements of printing accessories. As to the contents of the little magazine, the editor says: "Some of the articles were contributed, others written by the printer's devil and the remainder were just naturally pinched. [We notice, however, that credit is always given.] Advertising rates: Two pigs of metal per insertion."

The first number is printed in pica Caslon with one line headings in italics, and the effect is quite pleasing. One intention set forth in *Eight Bells* we hope will be disregarded. The magazine states: "Published occasionally when time permits." As good a publicity medium as *Eight Bells* promises to become, we believe it will be of far greater benefit to the Superior company to maintain a fixed publication date so that its readers may look forward to receiving it regularly.

"It is also our endeavor to send forth a message the value of which can not be estimated in money, but the influence of which we sincerely hope will go on to the end of time."

The foregoing principles, upon which Lionel Ward & Co., Limited, Vancouver, B. C., base their direct advertising are worthy of study. They recall to the mind that the best and therefore the most effective advertising is not always that which produces its full quota of sales and there ends its usefulness. There is the other kind, as pointed out by the Vancouver firm, which is more far reaching and more lasting in its results the kind that stamps the class and character of the advertiser and the quality of his product on the printing buying public.

Recently Lionel Ward & Co. changed the firm name. To acquaint the public with the fact a booklet was issued bearing the title, "Life's Lexicon" (see Fig. 6). Contained therein were two excellent messages in original verse, the simple announcement of the change in name, while given good display, being incidental. Simplicity, sometimes the greatest factor in producing fine printing, characterizes the booklet. It is a fine example of the printer's art, mechanically and in every other way. It fully justifies the interest it aroused among those who received it, and also the congratulations it brought to the firm.

THE RELATION OF THE BUREAU OF STANDARDS TO THE PRINTING INDUSTRY*

BY DR. WILLIAM BLUMM



THE Department of Commerce is striving in every possible way to help industry to help itself—in other words, to do for industry those things which can not be done efficiently by the industries. Foremost among such efforts is the application of scientific research, such as is being carried out at the Bureau of Standards and other Government laboratories. Herbert Hoover, the Secretary of Commerce, in a recent address to a real estate association, pointed out the advantages of organized research in words which apply with almost equal force to the printing industry and to many others: "As in the case of agriculture, where the units of production are too small to maintain private information services and experimental activities, and yet where the production of each unit may be vitally affected by the knowledge of improved methods, so in the case of construction, the thousands of units of the building industry have for years asked for current information, scientific research, and coöperation through the Government. Such information, if generally used, should not only decrease the cost of erecting buildings, but should eliminate waste due to irregularities in operation and due to inefficient methods of distribution, and will greatly lower the cost of building to all concerned. These are functions of Government of the finest order—those which march through education and coöperation of our people."

As the name implies, the primary function of the Bureau of Standards is the establishment and maintenance of standards such as those of length, volume, weight, temperature, electrical units, etc. In addition, it has been called upon both by the Government departments and by the industries to conduct investigations upon a great variety of materials and upon the processes for making or using them. The results of these researches, many of which are enumerated in the Annual Report of the Director of the Bureau of Standards, have in general been made available to the public in the form of printed publications which can be secured upon request addressed to the Bureau of Standards.

The three principal activities of immediate interest to the printing industry are the studies of paper, ink and electrotyping. The occasion for these studies has been the needs of government establishments, especially of the Government Printing Office and the Bureau of Engraving and Printing.

The paper laboratory has done a large amount of paper testing, which has involved physical, chemical and microscopic examination. Through such tests it has assisted in insuring the quality of the paper used, and has also aided in the development of specifications and methods of testing. These are summarized in Bureau of Standards Circular 107, "The Testing of Paper."

In addition to extensive paper testing equipment, located in constant humidity rooms, the bureau has a complete experimental paper mill in which it is possible to study the application of new materials, the development of special papers for particular purposes, and the effect of the operating conditions upon the quality of the paper produced. To make such work of the greatest value the bureau desires the coöperation of the paper and the printing industries.

Several years ago the bureau made an extensive investigation of printing inks, and coöperated with the Government Printing Office in the testing and specifications of its inks. This investigation showed that there was, at that time, no close

connection between the price and the quality of printing inks. The information gained has been incorporated into Bureau of Standards Circular No. 53, "The Composition, Properties and Testing of Printing Inks." Detailed methods of analysis were published in B. S. Technologic Paper No. 39.

About eight years ago, at the request of the Government Printing Office, the bureau undertook a study of the operation of electrotyping baths. The first experiments were conducted with the regular copper baths at the Government Printing Office, and later, through the coöperation of the International Association of Electrotypers, a more extended research was carried on at the Royal Electrotype Company, of Philadelphia. The results of these studies were published in B. S. Circular No. 52, "The Regulation of Electrotyping Solutions," and have served to emphasize the fact that electrotypes of uniform quality can be produced only when uniform operating conditions are maintained. In connection with studies on nickel plating, a few experiments have been conducted upon nickel electrotyping but no definite conclusions have yet been reached.

Within the past two years the Bureau of Standards was requested by the Bureau of Engraving and Printing to assist in the design, installation and operation of a plant for the electrolytic reproduction of engraved plates. This plant has now been in successful operation for over a year, and the plates thus produced have yielded impressions of a quality fully equal to those from the steel plates.

The electrolytic plates have a printing surface of nickel, and the body of the plate, which is 0.25 inch thick, consists of alternate layers of copper and nickel. The use of these layers was first suggested and tried by George W. Rose, Jr., Chief of the Engraving Division of the Bureau of Engraving and Printing, and has been patented by him. It was found that the layers of nickel make the plate much stronger, so that it does not bend in use as does a plate of pure copper when used for plate printing. Investigation has shown that this effect of the nickel is due to its influence upon the structure and strength of the copper, and not simply to a reinforcing effect of the nickel.

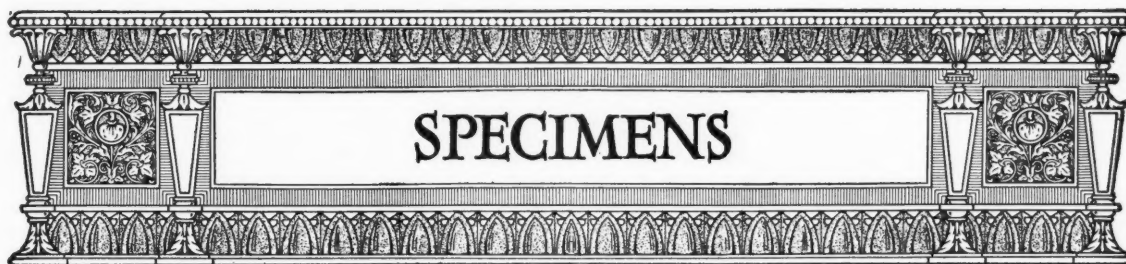
In reproducing a steel plate, a negative or "alto" is first produced by electrodeposition, and this serves as the form or mold upon which to deposit the actual printing plate or "basso," which is a reproduction of the original. About 40,000 impressions are secured from these plates, but it is believed this service can be increased by improvements in the process and by increased familiarity with the use of such plates.

The above examples serve simply to illustrate and emphasize the possibilities for research upon the many problems of the printing industry. All of the subjects mentioned are in need of further study and many others, such as photoengraving, type metals, roller compositions, etc., present interesting fields. The Printing House Craftsmen may well foster and encourage the application of science by coöperating wherever possible with those engaged in such research, or who might be induced to engage in it. Coöperation is vital to the success of such work; neither the scientist nor the printer can solve such problems alone. Together they can accomplish what is now considered to be impossible.

ESSENTIALS OF DIRECT ADVERTISING

Just at this time when direct advertising is being so greatly employed, it is well to bear in mind the three general prerequisites of successful effort: (1) Well thought out *plan* of action based on an analysis of conditions presented by each individual case. (2) Correct *mailing list* consisting not only of live names and accurate addresses, but also of names likely to be the most productive. (3) *Quality* of the advertising, its copy and design, its physical appearance.—*The Three Circles.*

*Abstract of address by Dr. William Blumm delivered at the convention of the International Association of Printing House Craftsmen, Chicago, July 26, 1921.



BY J. L. FRAZIER

Under this head will be briefly reviewed specimens of printing sent in for criticism. Literature submitted for this purpose should be marked "For Criticism" and directed to The Inland Printer Company, Chicago. Specimens should be mailed flat, not rolled. Replies can not be made by mail.

H. G. DWINNEL, Hamilton, Ohio.—The folder, "The Garden of Love," while featuring rulework quite more than we like, is, nevertheless, a very pleasing specimen.

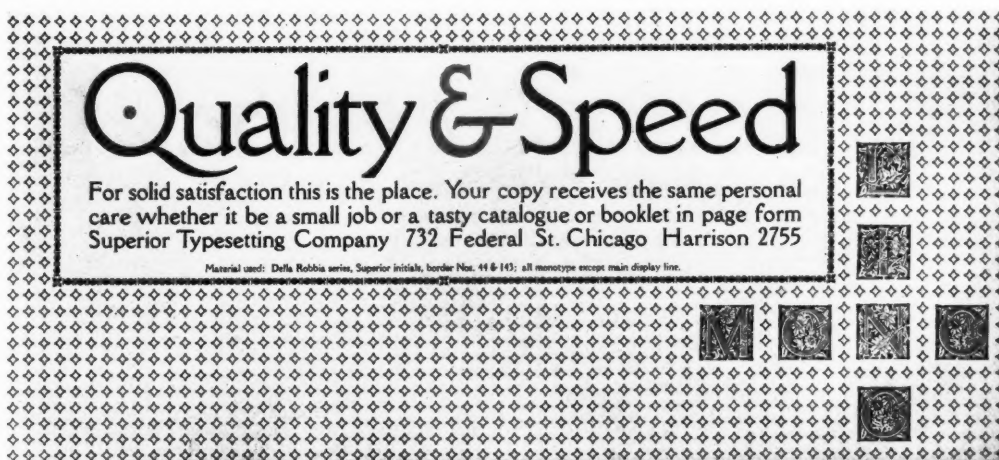
MELTON PRINTING COMPANY, Dallas, Texas.—Your folder, "I am Going to Serve You Better," is interesting in layout, and the color combination

the type matter. Office forms in Cloister are very satisfactory. Brown ink on buff stock is always pleasing.

YALE UNIVERSITY PRESS, New Haven, Connecticut.—Specimens are excellent. Neat and refined typography in Caslon, admirably printed on good quality of paper stocks, results in forms that de-

however. Margins should increase in width from back to bottom via top and front. *The Right Angle* is an attractive school paper. Presswork is good on all the specimens.

THE COMMERCIAL PRESS, Cumberland, Maryland.—Specimens are excellent, and the wide variety of forms done in the one face, Caslon,



Interesting and decidedly striking blotter by the Superior Typesetting Company, Chicago, Illinois. The type matter, except for the short "and," in the panel, was printed in deep brown. The ampersand, the dot inside the "Q" in Quality and the letters of the initials forming the words Mono and Lino were in light, bright blue, while the border units of the background and the decorative initial blocks were in light brown.

—gray and yellow, with a light blue tint block under the illustration of the title page—is unusual, soft and pleasing.

E. D. FOWLER, Durham, North Carolina.—Your work continues excellent, exceptionally attractive results being obtained at a minimum of expense through simplicity of design.

F. H. LINCOLN, Walton, New York.—Specimens are uniformly excellent, a tribute to your talent and good judgment in display, in arrangement and in the selection of types and colors.

MORRIS REISS PRESS, New York city.—Samples of your work, as usual, are excellent. The copy of your blotters is interesting and refreshing, and ought to prove productive of business.

JOHN MURRAY, Los Angeles, California.—The various treatments given the "Printing Teachers' Creed" are interesting. All the work is designed in good taste. We have no fault to find with any except those forms in which the bold romans are used, which are rather undignified and inappropriate on titles.

CECIL C. FARRAR, Portland, Maine.—"Vocational Teachers Conference" is dignified and pleasing. The other specimens are neat and thoroughly satisfactory for the purposes intended to be served. Century, while not the best job face, appears very good indeed on the program titles, thanks to the simplicity of their arrangement.

S. H. PRINTING COMPANY, New York city.—The blotter, "Knowledge Is Necessary," is neat and at the same time effective, thanks to good display and clever use of white space. The one entitled "Get in the Swim" features rulework too much, and the intricacy of the design detracts from

light the eye. The outstanding characteristic is quite properly dignity, but that quality is secured without the least severity. All the work is attractive.

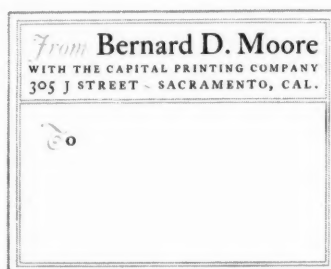
THE ROCHESTER SHOP SCHOOL, Rochester, New York.—Specimens are all very neat, and the folder program for the "Annual Outing" is decidedly interesting and attractive. The prospectus for the day classes at the school is pleasing throughout, especially in so far as typography and design are concerned. The margins are too nearly equal,

demonstrates the versatility of that excellent face and shows that it is essential equipment to the printer who expects to do a fine grade of work at a minimum of time and with a minimum investment. The typography—and the presswork, for that matter—could not be improved upon.

SIMPSON & WILLIAMS, Christchurch, New Zealand.—The booklet, "Scientific Methods Adopted to Reduce Printing Costs," issued on the installation of the intertype machine in your plant—and which was composed entirely on the machine and from material cast on the machine—is excellent with the exception of one feature. The condensed capitals used for the main display on the cover do not fit in with the shape of the page and a lack of harmony is there apparent.

TRIUMPH PRINTING COMPANY, Kansas City, Mo.—Specimens are of uniformly high quality. You obtain better results with the Parsons series than ninety per cent of the printers who use it. However, we can not reconcile ourselves to the use of caps alone, as some of the characters in the cap font are by far too fancy to appear in the middle of a word. The "N," designed like the lower case character, only larger, looks particularly bad. The little folders for Emery, Bird, Thayer and Wolferman's are interesting and attractive. Presswork and colors are excellent and in good taste.

WILLIAM H. BUIST, Odebolt, Iowa.—Specimens sent in by you are satisfactory in design and display. They are away above the average for such work, mainly small commercial forms and programs in one color. Programs are particularly neat. *The Chronicle* is a mighty fine paper, the outstanding good feature being the presswork,

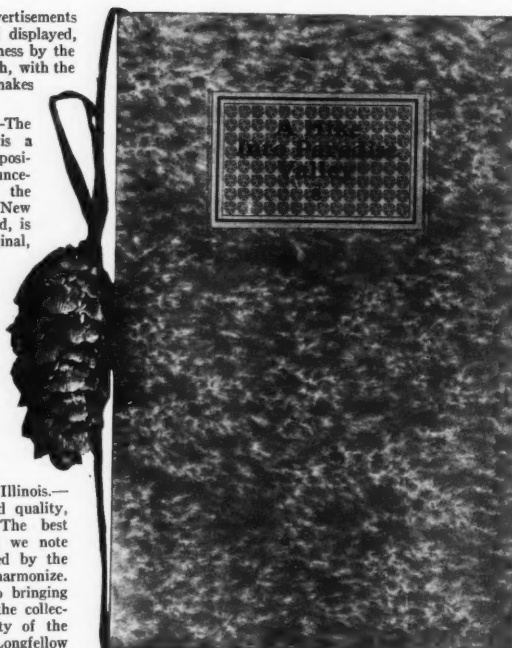


A beautiful package label by Bernard D. Moore of Sacramento, California. The pleasing type design is accentuated by a delightful color treatment, the type matter except for the word "From" and the "T" in "To," which were printed in red orange, being in black. The rule border was printed in a rich light blue. Ind'a tint stock was used.

which is clean and uniform. Advertisements are exceptionally well arranged and displayed, and they gain materially in effectiveness by the simplicity of their arrangement, which, with the legible types that have been used, makes them easy to read and comprehend.

E. SCHUBERT, Detroit, Michigan.—The genealogy of the Adams family is a most attractive piece of type composition and the resetting of the announcement of the Pilgrim Tercentenary, the original of which was done for the New York, New Haven & Hartford railroad, is a vast improvement over the original, which was crude and commonplace like an ordinary dodger. The room card for The Islington is also attractively arranged. The decorative features give the card the required prominence and make it ornamental. We like the program for the dedicatory exercises of the Detroit Public Library very much indeed. Your work with Caslon is refined, dignified and also artistic, thoroughly up to the standard of the best work done by the leading users of that popular type face.

FLITCRAFT BROTHERS, Oak Park, Illinois.—Specimens are generally of very good quality, many of them being excellent. The best work is that done in one series, as we note your trouble is quite generally caused by the association of type faces that do not harmonize. Doubtless the example best suited to bringing out this point is the poorest one in the collection, the ticket for the theater party of the Philanthropy Committee of the Longfellow Woman's Club. Note the disagreeable effect of the extended Copperplate Gothic and the Caslon text. The former is an extended block letter, sans serifs, crude and with nothing of a decorative nature in its design. The latter is the most decorative of all letter styles. The letters are so widely at variance that the combined effect on the eye is bad, as, we believe, you will agree if you will look at it a moment and then at some specimen of a similar nature in which only one style of type is used. The crowding also detracts measurably from the ticket's appearance, creating the effect of a jumble. Considering the fact that it was produced in twenty-four hours, the booklet program for the Neighborhood Civic Club of Oak Park is a highly creditable piece of work, as, indeed, it would be if it had gone through the shop with less haste. The blotter, "Around in a Circle," does not look as interesting as it is. In the first



It has been some time since an example of Arthur C. Gruver's work has been shown, and as the department would not be the same without some of it once in awhile we are showing above the cover of one of the handsomest pieces of work that capable typographer has ever turned out. The booklet is a memorial of a trip into the mountains made by Mr. Gruver and a party of friends and is illustrated by actual photographs, and excellent ones, tipped onto the pages of the booklet. The title label is printed in yellow and black, for the type, on buff colored stock, the label being tipped inside a blind stamped panel on the gray Sunburst stock used for the cover. The booklet is tied with a brown colored grass substance to which is attached a genuine pine cone, presumably gathered on the trip.

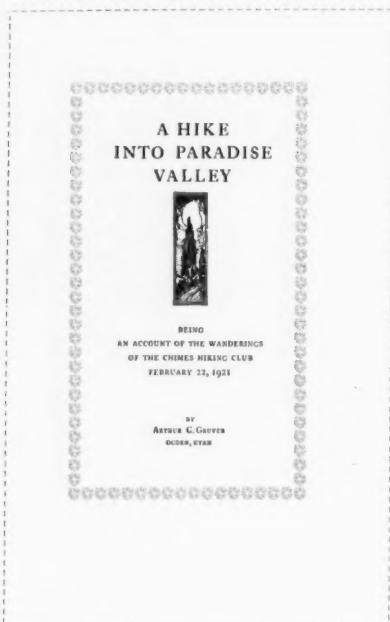
place, the heading in condensed block letter such as is used for news headings in papers is displeasing and inartistic and does not do credit to a composition of this sort. The type matter looks hard

to read, which effect could have been at least partly overcome by the use of larger type for the body, which would mean the border would have to be eliminated. Space would have been saved, and decorative value added, if the color had been used for printing a twelve point rule border at the edges of the blotter, "bled." The heading should have been set in roman. The hand lettered letterhead by Edgar S. Yates is attractive. The words "Producers of Differently Better Printing" might well have been slightly larger, without being underscored with red lines. These red underscoring lines make the group appear confusing.

S. S. Orr, Springfield, Ohio.—A great contrast of good and bad is afforded by the specimens in the collection sent us. The specimens on which you have used the beautiful Cloister face are almost uniformly excellent. The folders, "Sending a Boy to Mill" and "When You Talk at Him," for your employer, The C. M. Bennett Printing Company, are representative of the finest craftsmanship. The booklet for The Merchants and Mechanics Savings and Loan Association is in the same class, although the halftone of the organization's building on page 5 is rather too large for the page and the margins are a little too scanty throughout. To pass from these worthy examples to the letterhead for Lessing Knights of Pythias lodge is a shock when one realizes that they were done by the same man, presumably so since all were in the same collection. There are several others, too, in which inharmonious types are associated as in the lodge letterhead. If different styles of type are to be used in the same design, by all means use

faces of the same shape, also faces that are not so utterly different in design as Engravers Old English and extended Copperplate Gothic. It is like trying to mix oil and water to endeavor to do good work with two type faces such as these; also a comparison of this work with that done in Cloister demonstrates what a thoroughly beautiful face the Cloister is. On the title page of the booklet, "The Wittenberg Bulletin," the subtitle, "A School With an Ideal," does not harmonize with the title, and the fact that the subtitle is set flush to the left and the remainder of the page is centered gives a badly balanced effect. The uneven distribution of white space, which is likewise not balanced, throughout the page also contributes to a very bad effect. The cut, being heavier than the type, should, we think, be placed higher on the page.

FROM the South Australian Printers' Trade School, Adelaide, we have received a prospectus of student's work entitled "Our First Effort," which is decidedly praiseworthy. Many of the specimens, below each of which the name of the student designer appears, could be improved, yet there are an equal number that are satisfactory in all respects. The cover is pleasing, helped materially by the pleasing color treatment, a soft dark blue and a light blue tint on blue cover stock. Printed in stronger colors, the heavy unit border would stand out too prominently and the effect would be crude, we believe. For the sake of proportion, merely, the ornament beneath the title could be larger to advantage—in fact, if the ornament were larger and the border not so wide the effect would be better even as printed. The type of the subtitle is too small. The title page proper, by G. D. Lindholm, is a beautiful piece of type composition, and the printing, in a very light blue tint in the inner panel, dark blue for the type and rules, and soft orange for the ornament and inside a pair of the rules of the border, is excellent. The "Foreword" page is not at all good. Ornament entirely overshadows the type; it seems to have been the first consideration. The typography in italic is not so legible as roman would be, and in connection with the prominent border and the ornaments makes a very uninviting page. In the Register advertisement competition we can not understand why the page by Mr. Lindholm should have won in preference to the page by Mr. Barratt, as the latter, if not quite so striking at first glance, is far more inviting and equally legible, even though the text is in smaller type than in the other advertisement. A larger size of type is not an advantage,



Title page of the Gruver booklet, printed in light brown and black on buff colored stock, antique finish.



A Hike Into Paradise Valley

THE dream of comradeship, work, play and high endeavor, rightly fused has been the dream of many philosophers. Society has passed through but several stages: First, the Savage; next, the Nomadic; third, the Agricultural; fourth, the Commercial or Competitive; and we are now entering the suburbs of the Co-operative.

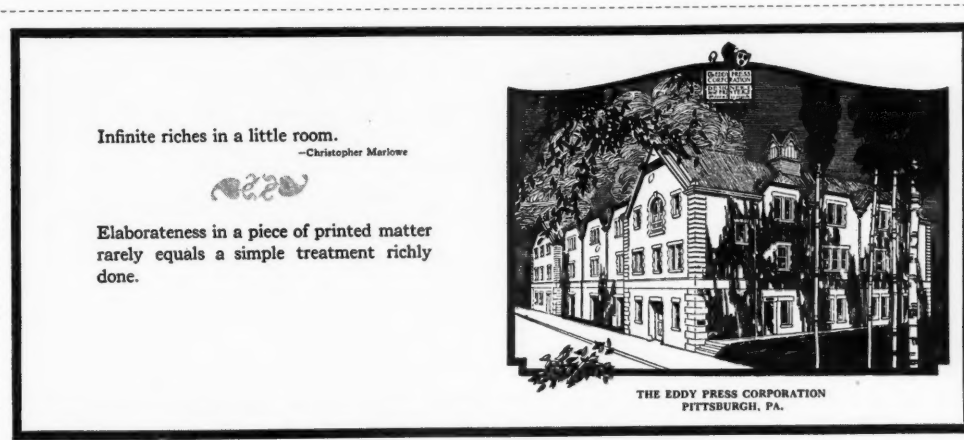
And so the twenty-second day of February, 1921, will be remembered by a group of craftsmen in Ogden, Utah, as other than the birthday of "The Father of our Country," as a time when the privilege was extended to them to view the superb wonders of nature in a manner not soon to be forgotten. It was on this day that the Chimes Hiking Club

Here we have the attractive initial page of text in the Gruver booklet, the cover of which is shown above.

in so far as legibility is concerned, if it is so closely associated with decorative features of equal or greater prominence that the effect of size is overcome. The part played by white space seems to have been entirely overlooked by the judges when

the rather strong olive overshadow and detract somewhat from the type matter. Parsons, while a very good and attractive face when properly used, is not suited to all capital setting, as on the display of the card which bears the title, "Stand by the

A. H. KEYES, Bayard, Nebraska.—The letterhead for the Bayard Lions Club is unusually attractive. The emblem harmonizes with the type used and the deep brown gives a rich effect, which is aided by the type and ornament. The arrangement



One of a series of blotters by The Eddy Press Corporation, Pittsburgh, featuring the corporation's building. The series was identical in general, changes being in the copy matter and the tints used for the background on the blotter and the vines clinging to the side of the building.

they awarded first place to Mr. Lindholm's design. Mr. Barratt, the designer of the advertisement of our choice, is also the designer of the "Foreword" page, which we do not consider good, whereas Mr. Lindholm, as stated, designed the attractive title page. Of the *Register* title pages we have no serious quarrel with the judges, as the designs of both Mr. Radoslovitch and Mr. Taylor are excellent, although we consider the design of the former somewhat more stylish, due to better choice of type face, and the design of the latter somewhat better in unity. The design of Mr. Edge, who won the prize, inasmuch as both the aforementioned gentlemen had won awards in other sections, is of about the same quality as the others. Presswork is good throughout the book and in that respect superior to the composition, which as stated, is inconsistent.

THE SANFORD PRESS, Faribault, Minnesota.—The booklet announcing the incorporation of your organization is one of the most attractive we have received this month. Typography, paper and presswork are of consistent excellence. Another handsome specimen is the program for the production of "His Excellency the Governor." On your letterhead the effect of the line printed in red, underscored with parallel rules in the strong, deep green used for the bulk of the design, is confusing. The fact that the line printed in red is far weaker in tone than the line above it, which is printed in the stronger color, makes a contrast of values too great for pleasing results. Lines of type to be printed in a color that is relatively weak in tone should be set in proportionately bolder type, so as to equalize the values in the printed piece. The design of the letterhead, however, is good.

THE GRAPHIC ARTS PRESS, Hartford, Connecticut.—Specimens in good old Caslon are delightful, the card "A Touch of Distinction," being particularly attractive. The business card for the *Press* is likewise excellent, but would be better, we think, if the olive used for the decorative color were a little lighter, as the heavy rules and the oval background for the monogram in

Pump, Boys." The resettings of commercial forms, with all of which the original designs were sent, are manifest and great improvements.

of the letterhead for the *Transcript* seems forced. The lines do not appear to fall naturally into their places, which is often the case when a squared

design is attempted with lines unsuited to that style of arrangement. The lines in red, on account of their small size, appear very weak in the orange used for printing them. In reality, from the standpoint of appearance, at least, the lines selected for color treatment should be the boldest in the design, as well as the largest. However, there is emphasis value in color, so a sacrifice of beauty in effect is often made in the interest of display effectiveness. However, the compromises that must on occasions be made will be better if the fact is kept in mind that while the change to color gives emphasis, the change to any color from black—and to warm colors, particularly—means a weakening of tone or carrying power, which, of course, has its effect on emphasis. It is too bad that a type face that is so unique and so desirable on occasions as Parsons should often be so unintelligently used as to make it appear bad. Parsons is not designed for mass typography or crowded display, and it is not at all suited to all capital composition. The capitals are too informal and too decorative to be used that way. A line of Parsons caps looks ugly and is hard to read.

H. M. PARKER, New York city.—The June blotter of the C. Wolber Company is a beauty. Appropriate to the month of roses, the treatment is featured by a large conventionalized rose illustration, printed in soft red with soft green leaves, while the treatment as a whole is rather floriated without being crudely so. Our choice is the printing on white stock. The booklet, "Sending a Boy to Mill," the copy for which seems to be syndicated, as we have received several pieces of printers' advertising with this copy recently, is excellent. The cover, in red and two browns, light and dark, on brown Sunburst stock, is rich and pleasing. Brown is the color of richness, more so than purple, we think, even though that is contrary to the conventional idea.

We wonder whether the reproduction above shown will do partial justice to the original broadside from which it is made. The reverse plate was printed in a medium gray while spots in the illustration of the crowing rooster and the copyright notice were in red. In any event, excellent typography will be illustrated and an idea will be given on how to get away from the beaten path on occasions.

ARNOLD PRINTING COMPANY, Jacksonville, Florida.—Our compliments on the excellence of the high school year book, the *Oracle*, which, as you state, is a little different from the ordinary, and quite a lot better, too. The cover on the beautiful

are utterly unlike and so do not look well in the same composition.

THE LEADER PRINTING COMPANY, Regina, Saskatchewan.—There are too many capitals in the large broadside for the Farmer Jones Convertible

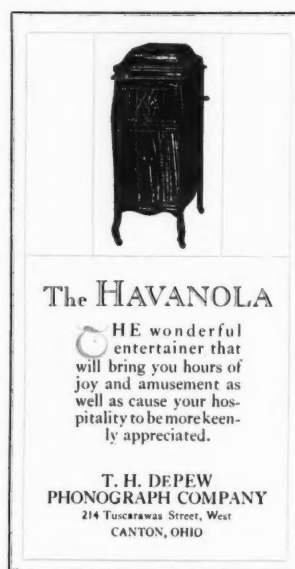
tained had green cover stock been used. The tone of the process illustration is rather warm and the effect of warmth is increased by the use of the light brown cover stock. The green cover stock suggested would have set off the illustration

Put some Pep into your Envelope Enclosures \ Correct Typography will Liven 'Em Up



**MUSIC washes
away from the
soul the dust of
every-day life.**
MOZART

**The HAVANOLA
Phonograph**



The HAVANOLA

HE wonderful
entertainer that
will bring you hours of
joy and amusement as
well as cause your hos-
pitality to be more keen-
ly appreciated.

**T. H. DEPEW
PHONOGRAPH COMPANY**
214 Tuscarawas Street, West
CANTON, OHIO

The inside spread, pages eight and nine, of the house-organ of the Service Printing Company, Canton, Ohio, illustrating not only creditable typography and design but the idea of showing samples of the printer's work in his shop paper. The colors in the original were green and black on dull coated India tint stock.

Velumet stock, which has a grain effect similar to leather, is remarkably good. The design, composed of a blind embossed border, the simple word "Oracle" at the top and an illustration of a tiger's head, printed in natural colors and embossed below the name, is striking and pleasing at the same time. Typography is excellent throughout, and the presswork is of the best quality.

SOMERSET HIGH SCHOOL, Somerset, Kentucky.—Your annual, *The Idea*, is remarkably good, especially in so far as the text pages are concerned. The interesting page arrangements, enlivened by good color use, are refreshing. Presswork is very good indeed, an unusual quality in work coming from a school print shop, and especially a high school plant. The advertisements are the weak point. They are set in overlarge and overbold types practically throughout, and the fact that they are crowded increases the bad effect. Had one style of type been used consistently for the display, had fewer lines been emphasized and had white space been allowed to play its part, then the advertising pages would have matched the excellence of the book in other respects.

A HANDSOME booklet describing a variety of uses for Cheney silks, and designed to build prestige for that famous brand, has been received from the advertising department of the manufacturers, Cheney Brothers, New York city. From start to finish, and in every respect in keeping with the standing of its publishers and the nature of the article, fine silk, the book is a remarkably fine one.

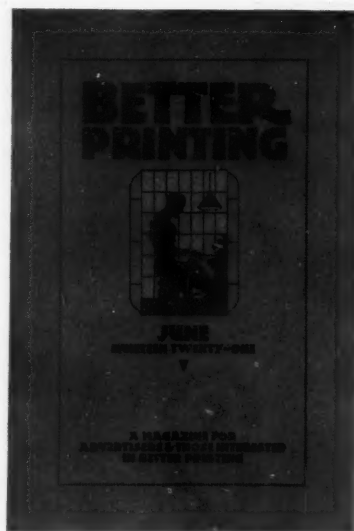
The Gallup Herald, Gallup, New Mexico.—With all due respect to the excellence of the presswork and exceptional results with the Virkotype process, the invoice strikes us as displeasing. The type is too large by far; it makes the design look crude. There is also too much on the sheet, the large illustration of the eagle and shield, a modification of the U. S. A. emblem, over which the items of the invoice are to be typewritten, helps to clutter up the already confusing design. The type faces

Mulcher, Packer and Harrow. They are frightening to the reader, because of the difficulty in reading them, and they do not look well either. Presswork is very good. The booklet, "Better Schools," is excellent. A richer effect would have been ob-

to better advantage by contrast, and the effect would not have been so warm. Spacing between words of the text matter is often too wide, due to the fact that it was hurriedly set on the machine.

EDWIN H. STUART, Pittsburgh, Pennsylvania.—In general design, the booklet, "How it is Done," is interesting and attractive. Unfortunately, the presswork is very poor and spacing between words is often too close for comfort. From an advertising standpoint we consider the form weak outside the general impression made, for the reason that you go a long way around to tell your story and because details are featured more than we believe the business man cares for who is desirous of a better grade of composition than the newspapers provide. The fact, too, that you take a left handed slap at the newspapers might not be the best business policy, especially since the typography you sell goes into the papers. It would seem wise to court the favor of the newspapers. As a matter of self protection they must insist that their typography is good, whether it is or not. The "Trade Customs" slip in Bodoni is also attractive.

HUFF PRINTING SHOP, Slidell, Louisiana.—Arrangement and display on the letterheads you have sent us are very satisfactory. The same handling with better type faces would leave little to be desired. The Pencil italic and Copperplate Gothic used on the letterhead for the Louisiana Baptist Convention represent a poor combination of types, as the two styles have nothing whatever in common in design, an essential if two type faces are to be used with good results. Best results are obtained when a form is confined to a single series, as then there is no question of type harmony. Emphasis can be obtained by variation in size of lines, by white space and by the common change from caps to lower case and italic of the same series. It is because of the good harmony between the several letter forms in the Caslon series—and because so much can be done with them without recourse to other series—that it is so desirable. We suggest that you install as soon as possible an equipment of Caslon No. 471.

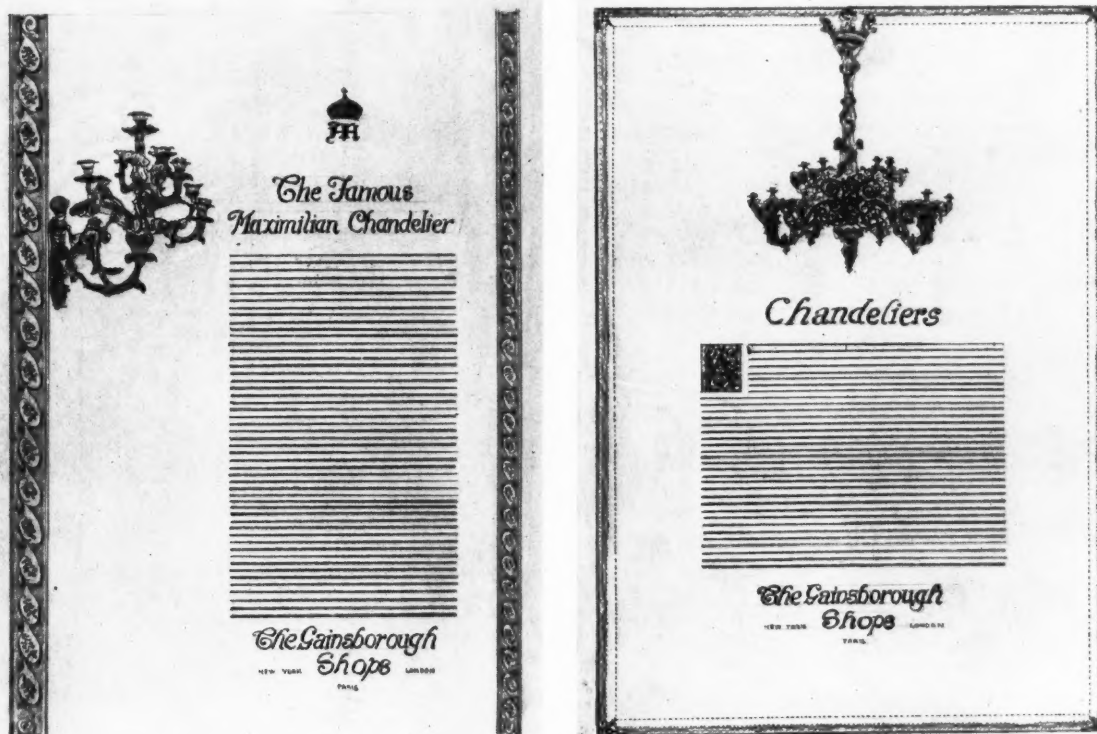


Striking cover of the house-organ of the Service Printing Company, Canton, Ohio. The type, border and illustration were in black, the solid background in bright green and the window in the illustration in deep red.

RAMSEY-BURNS PRINTING COMPANY, Pasadena, California.—Your work is very good indeed. Neat typography supplemented by excellent printing results in a product of exceptionally high quality, of which you are justified in feeling proud. The blind embossed specimens, done by the cardboard method, are also quite interesting, the dies being well executed. Blind embossing may often be used in lieu of a second color, with even better results, certainly with more unusual effects and effects that suggest better quality. We doubt the judgment

"YESTERDAY AND TODAY," is the title of a mighty handsome as well as interesting book issued by the Royal Worcester Corset Company, Worcester, Massachusetts, in commemoration of the sixtieth anniversary of the founding of the business in May, 1861, by David Hale Fanning. As the title implies, the text is a review of "yesterday" and "today" in the corset business. Not only is the company of yesterday contrasted with that of today, but the corsets of yesteryears are compared with those of today, all of which makes

decidedly displeasing, first because of the lack of harmony between the two styles of type used, extended Cheltenham Bold Outline being used for the heading, and script for the body. It would be difficult to find two styles of type so utterly lacking in common characteristics, and when two or more faces are used in a composition they should have some similar features such as shape and character of design. Script is not a good selection for anything save, perhaps, society printing. The blotter for the Annual School Exhibit of the Pub-



Louis A. Lepis is a typographer who has come to the front in New York city in great shape. From an apprentice printer he has become the layout artist of a large advertising agency. The reproductions shown above are of layouts which he recently prepared in connection with the advertising campaign of a manufacturer of chandeliers. One can see at a glance how, rough as they are, the layouts suggest quality and distinction and are appropriate to the nature of the subject as well as being mighty attractive as designs.

of the advertising blotter featured by the statement "We can please all of our customers some of the time and some of our customers all of the time, but we can not please all of our customers all of the time." As you state, it is a physical impossibility to please all customers all the time, but the suggestion given that a prospect may experience difficulty with your service, we think, warrants steering clear of such statements in advertising.

GEORGE W. GRATTAN, Huron, South Dakota.—Most of the specimens you have sent us are excellent. Noteworthy among these is the cover for the program booklet of the Fortnightly Club, printed in gold on blue stock. The line "Eleventh Annual" on the title for the program of the minstrel show is too small, not only because of its importance—which is, of course, not great—but more especially because of its relationship with the other lines of the title. The variation in size is too great for a pleasing appearance. The specimens on buff stock in brown ink are especially pleasing, as that combination always is, it being soft and artistic. The lines of the title on the program of the alumni banquet are too closely spaced, as are also lines of capitals in several more of the forms. The fact that capitals are all full height and have no shoulder or white space at the top, as lower case letters have, makes it necessary to space them farther apart than is the rule with lower case. Condensed bold ad. type does not do justice to program titles, which require greater beauty and more dignity than that style of type provides. All in all, however, the work is high grade and merits praise.

mighty interesting reading. Many halftones are faultlessly printed, and the buff tint backgrounds add richness and beauty to the pages. The cover, featured by an illustration at one side of which a woman of the sixties is shown amid surroundings of the time, and on the other side by a woman presumably on Fifth avenue, New York city, is not only beautiful and appropriate but interesting as well. The book is a credit to the institution and the good will that will be won through its publication—the best of advertising—will be well worth while. Such books as this denote a human organization—the stable, reliable kind that every one likes to do business with.

PAUL C. KNOOP, Junction City, Kansas.—The first fault we notice in your work is the spreading out of lines in display work, which are also often approximately evenly spaced. The most pleasing results are obtained by grouping, by bringing together related lines with a view to variety in size of the groups and variety in spacing. The title page, "Welcome to Spring," carries out this idea quite well with one exception: the central of the three groups should be higher, in fact, it should be rather close to the top group. This is desirable, not only in the interest of variety and proportion in the white space but also in the interest of balance, as the page appears rather bottom heavy as it stands. The title page for the annual banquet of the Student Enterprise Association is one of the class where there is too much spreading of lines and too much uniform spacing. It is neat in all other respects and would be especially attractive with proper attention to spacing and grouping. The subscription slip for the year book is

lic School Print Shop is displeasing and hard on the eyes. The decorative style of type employed, Engravers Old English, is fancy in itself, and yet the designer has woven a fanciful decorative border about it, so that the effect of the whole is like a haze. The content, the message, is all but submerged by the decorative features. Use plain roman letters consistently if you want to attain most satisfactory results. Borders for the various miniature title pages set by students are almost consistently too strong, and, in addition, the use of the extended Cheltenham Bold Outline used for the main display of the title "Famous Poems" is too wide in relation to the shape of the page. The type faces in a job should not only agree with each other in shape but they should agree with the shape of the page. Types of regular shape, like Caslon, can be used satisfactorily on both wide and narrow pages, but extended types can not be acceptably employed on anything except oblong pages, and narrow or condensed types can not be used with good results—at least on title pages and other display work—on any but narrow pages. Pyramidal or triangular ornaments, such as used on the page referred to, should be set close to the matter above, as, when far away, they suggest lack of support and stability. We have endeavored to point out the outstanding faults and have given them so much attention that we do not have space to comment on the many worthy features; these must go unmentioned, because correcting the faults will do you more good. We suggest that you obtain one of the several good books treating on the application of art principles to type display.

INCIDENTS IN FOREIGN GRAPHIC CIRCLES

BY OUR SPECIAL CORRESPONDENT

GREAT BRITAIN

THE Typographical Association has donated £250 to the Miners' Children Fund.

BRITISH paper exports have declined to one-fourth of the prewar figures.

THE Liverpool *Journal of Commerce* has granted a night off per week with pay to all its night workers.

A WRITER in the *Westminster Gazette* eulogizes the printing and style of American made books; yet they are not popular in London, and he asks why.

E. GEORGE ARNOLD, head of the printing house of E. J. Arnold & Sons, at Leeds, has been elected pro-chancellor of the University of Leeds.

A TABLET to the memory of one hundred men connected with newspaper and press advertising who fell in the war was unveiled recently at St. Bride's church, Fleet street, London.

ONE of the trade papers remarks: "In spite of the heart-breaking distress and starvation, money can be found for luxuries, £4,200 being given the other day for a first folio Shakespeare.

ROBERT HILTON, well known in typo-literary circles as an able writer, has retired from the editorial chair of the *Caxton Magazine*. He is in his eighty-third year and looks back upon seventy years of active service.

A NUMBER of men recently got access to the plant of the Dundalk (Ireland) *Examiner* and broke up all the machinery, including a linotype, with a sledge hammer. Cases of type were emptied on the floor and all the electrical fittings were pulled down.

THE British postoffice department has just made a large increase in the postal rates. These are having a deleterious effect on the printing trade. Vigorous complaint is now being made by the printers and their organizations, especially by the post card producers.

THE smallest newspaper in London is called the *News Summary*. It consists of one foolscap sheet and is circulated on bicycles every morning to subscribers only. It consists of an epitome of the world's news, taken from the morning newspapers.

THE London *Sunday Illustrated* was permitted to place an advertisement on this year's census cards, for which it paid £900 per million circulation. As about eleven million cards are required, the expenditure was £9,900 — at normal exchange rates about \$48,000.

THOSE interested in book plates should get acquainted with *The Bookplate Magazine*, which is issued quarterly by the Morland Press, 190 Ebury street, London, S. W. 1. A perusal of the last March issue leads us, because of its excellence, to make this recommendation.

G. BERNARD SHAW has written to the *Observer* a disclaimer of the authorship of a recent publication entitled "Modern Composition," which has been credited to him, and quotations from which have appeared in the American press. It is to be noted that these quotations expressed some very commonsense views on printing.

THE English publishers are worried by postal rates just as are their American confrères. To quote from the *Printers' Register*, "Under the existing postal regulations it costs us less to send a copy of the present Colonial issue of the *Printers' Register* to the ends of the earth than to get it delivered by the postman on the other side of Fleet street."

THE origin of the word "flog," applied to a flexible matrix, is somewhat curious. There is a certain fruit tart, popular on the continent and well known on the menus under

its French name, *flan*. When Bartholomew Dellagana (of London) produced his experimental papier maché sheets their resemblance to this pastry caused him to refer to them as "my *flan*." The French pronunciation of this word was modified by the English accent into "flog," and then an addition was made to the English technical vocabulary.

GERMANY

A PAPER products fair was held in Berlin, August 20 to 23.

A BOOK fair was held in Frankfurt a. M., from September 25 to October 1.

MAY 21 last was the 450th anniversary of the birth of that master of engravers, Albrecht Dürer, who was born at Nuremberg.

THE Felix Böttcher roller casting concern at Leipsic, with branches in Berlin, Munich and Hamburg, claims to have 157 roller casting machines in use.

THE *Typographische Jahrbücher* devoted its June issue entirely to color backgrounds and the materials and technique of their production and application, accompanied by many illustrations and specimens.

THE *Zeitschrift für Deutschlands Buchdrucker* (the organ of the master printers and typefounders), now in its thirty-third year, since July 1 appears twice a week, instead of weekly. It claims a circulation of 11,000.

ALMOST the entire text pages of the May-June issue of the *Archiv für Buchgewerbe* (Leipsic) is devoted to articles by various writers on "*Schrift als Kunstform*" ("Letters as Art-forms"), which are accompanied by numerous illustrations and examples.

ANNOUNCEMENT is made of the death of Baron Bernhard von Tauchnitz, the head of the celebrated Tauchnitz publishing house. He had reached his eightieth year and was the head of this Leipsic concern since the death of his father in 1895. He was the pioneer in Europe in the reproduction of foreign works.

THE German Airplane Association has issued the first "Air Travel Guide." It contains the time tables for the various routes traversed; the rates for passengers, post packages, newspapers, baggage, etc.; also tariff and passport information, as well as the time tables of the various German railways with which connections may be made.

THE Technikum für Buchdrucker, a printing trade school at Leipzig-Reudnitz, has just issued a year book for 1920-21, containing a report of the year's doings and a large array of specimens of work done by the scholars; naturally, the best productions have been selected to make up this remarkably excellent volume. The total number of copies issued was 150, all numbered, of which No. 74 was bestowed upon THE INLAND PRINTER.

ABOUT the middle of June the majority of the printers in Hamburg gave notice to their employers of their intention to quit work, because of the inability of conferees to agree upon an increased bonus to meet the cost of living. The walkout was avoided later by the employers agreeing to a special bonus of 18 marks weekly. This augments the cost of living bonus to 22 marks weekly, an equivalent, at the present exchange rate, of about 33 cents a week.

ON June 26 was held the annual meeting of the Gutenberg Society at Mayence, which was more largely attended than formerly. An increase in membership and a number of presentations to its funds and museum were reported. As a part of the proceedings, Dr. Kautzsch gave a dissertation on "*Die Entstehung der Fraktur*" ("The Evolution of the Gothic Letterforms"), illustrated by stereopticon pictures. This lecture will be published. Recent publications of the Gutenberg Society are "*Ueber das Regensburger Buchgewerbe*" and

"Was hat Gutenberg erfunden?" These are presented free to the members. Lately this organization has participated in two exhibitions at Frankfurt a. M., one entitled "*Das Deutsche Buch im 15. Jahrhundert*," the other "*Das schöne Buch im Wechsel der Stilformen*." The Gutenberg Society has — and further solicits — members in all parts of the world.

DENMARK

L. A. WINKEL, a merchant of Copenhagen, has made a contract with the German Rohrstoff-Verband (Reedstuff Association), managed by Erik Rusten, a Norwegian millionaire, to produce paper in Denmark after the German patent obtained by Branco Brothers. Similar plants, it is reported, are being erected in Rumania, Spain and Italy. Holland is said to have paid 2,000,000 guilders for the Dutch rights to this process.

JOERGEN HERTZ, a twenty year old academician, who has just completed his apprenticeship in the Hertz' Printing House at Copenhagen, intends this autumn to make a world tour, including among his inspections also American printing offices. Young Hertz, from all appearances, is a remarkably bright student, a test work for which he received the highest local honor — a bronze medal from the Danish Trade Association — being a translation from English into Russian of an article describing "A Copenhagen Printing House."

FRANCE

THE study of the universal language, Esperanto, is being pushed in Paris, and the Chamber of Commerce has decided, according to a recent report, to introduce the teaching of it into the commercial schools under its jurisdiction.

IT is reported that French printing trade workers are forming a *Groupe espérantiste des Travailleurs du Livre* with a view of encouraging the study among French printers of the world language, Esperanto. It is intended to form an international Esperanto society among those engaged in the arts of book production, and to start an international typographical magazine in this language.

AT the Second National Book Congress, held in Paris in June, a report was made by Henri Mainguet of the Committee on Book Standardizing. From this we note that it is proposed to abolish 18mo books and to have 12mos issued only exceptionally. All regular folds should be either 8vo or 16mo. The paper sizes proposed are three in number — 70 by 100, 74 by 94 and 80 by 110 centimeters. The first is recommended for literary reviews and for magazines, and the latter two for general literature, the classics and popular books.

HOLLAND

THE school for the graphic trades at Utrecht was attended the past year by 332 apprentices, of whom 102 were day, 216 evening and 14 special course scholars. This seems a large number for a city the size of Utrecht.

BOOK production in Holland receded somewhat the last two years, as is shown by Brinkman's book list. The output of new and repeated editions for the past five years is as follows: 1916, 3,929; 1917, 3,710; 1918, 3,668; 1919, 3,403; 1920, 3,494.

A FRENCH trade journal credits Louis Elzévier, established at Leyden in 1580, with the introduction of the distinction between the lower case letters i and j and u and v. It says Lazare Zetner in 1619 introduced the capitals J and U. It would have been an incalculable benefit to mankind if these men had introduced additional letters and made the alphabet more complete.

POLAND.

WITHIN a year twenty-three newspapers in the German language have ceased publication in this country. The office of one of these was destroyed by a bomb attack not long ago.

THE monastery at Czenstochau (formerly in Russian territory), a noted goal for pilgrimages, has a library which is probably the only one of its kind. Upon the shelves lining the walls of its oval shaped room are hundreds of large, equal sized folios, whose leather backs with golden ornamentation and inscriptions make a wonderfully impressive dressing for the walls. This remarkably beautiful arrangement solves a problem which has worried the brain of many a librarian. The ornate folios are not really books, but wooden cases in which are kept, carefully assorted as to matter, variously sized books, brochures, pamphlets, etc. Each "folio volume" is stamped with information as to its contents. The plan seems the best yet devised to present an orderly appearance in a library, and besides helps to keep the books free from dust and other deleterious influences.

BELGIUM

THE Musée du Livre (Book Museum) at Brussels this spring celebrated its twenty-fifth anniversary.

THE Musée du Livre was sponsor for a series of conferences on various educational topics, which were held on the four Wednesday evenings in May.

AN exhibition of the work of the scholars of the Livre de Belgique, organized by the Musée du Livre, was opened May 1, in Brussels. The exhibition continued until the end of June.

SWITZERLAND

At a recent voting by members of the Swiss Typographical Union 778 declared themselves in favor of joining with the revolutionary unions in Russia and 3,501 declared themselves against the proposition.

THERE are in use in Switzerland 228 linotypes, 166 typographs, 10 monolines and 39 monotypes, a total of 445 type-setting machines. In use are 848 platen presses, 1,250 cylinder presses, 70 rotaries and 292 feeding devices.

ITALY

IT is reported that the Roman Catholic Church is preparing a universal catechism, to supersede all diocesan catechisms. It is to be printed in all known languages and in an estimated edition of 24,000,000 copies.

THE discovery by the police of an enormous establishment at Milan for the printing of forged notes is announced. Notes to the value of 650,000 lire have been seized. The forgers admit that the concern had printed 90,000,000 notes and that this enormous quantity had been passed abroad.

AUSTRALIA

A PRINTER in Vienna discovered that some one had stolen his electric motor. He notified the police, who made an investigation and — arrested him! Not because of the theft of the motor, but because they discovered hidden on his premises several plates for printing counterfeit Bohemian bank notes as well as a number of finished notes.

JAPAN

A TELEGRAM to London from Tokio reports that the Japanese government suspended the *Japan Advertiser* (an American newspaper) and several other foreign dailies in Tokio because they printed matter concerning the provisions of the Anglo-Japanese treaty.

ARGENTINE

THE first paper pulp factory in this country has been established at Barrangueras, on the Parana river. The raw product used is a species of bog grass called *paja brava*.

NEW ZEALAND

THE *Daily Telegraph* of Napier now boasts of fifty years' existence. It celebrated its semicentenary on February 1 by a twelve page issue.



This department is designed particularly for the review of technical publications pertaining to the printing industry. The Inland Printer Company will receive and transmit orders for any book or publication. A list of technical books kept in stock will be found in our catalogue, a copy of which will be sent upon request.

"Self Help English Lessons"

"Self Help English Lessons — First Book," by Julia Helen Wohlfarth, has been received from the World Book Company, Yonkers, New York. It appears to be an excellent text book for use in public schools, but we are afraid it is too elementary to be of much use to most members of the printing craft.

"Statistical Abstract of the United States"

The "Statistical Abstract of the United States for 1920" has just been issued by the Department of Commerce. This volume contains a great variety of statistics about the United States, including area, climatic conditions, population, education, immigration, agriculture, forestry, fisheries, manufactures, mines, occupations, labor, wages, railroads, merchant marine and shipping, foreign commerce, prices, money, banking, insurance, public finance and national wealth, army, navy, civil service, pensions and commercial, financial and other statistics of foreign countries.

The "Statistical Abstract for the United States" is sold only by the Superintendent of Documents, Government Printing Office, Washington, D. C. Price 50 cents.

"Copperplate, Steel Die and Plate Engraving, Printing and Embossing"

In this book of thirty-three pages the author has given a brief but comprehensive description of the processes of copperplate engraving and printing, steel plate and die engraving, printing and embossing. The book is freely illustrated with halftones showing the equipment and operations used in producing this line of work, and with specimens of engraved and die stamped stationery. The correct forms for all kinds of society printing are shown. This book should be of interest and value to all printers who specialize in high class social and business stationery.

"Copperplate, Steel Die and Plate Engraving, Printing and Embossing," by Charles W. Hackleman. Published by the Commercial Engraving Publishing Company, Indianapolis. For sale by The Inland Printer Company. Price \$1.50.

"A Printed Specimen of Caslon Old Style Type"

Our compliments are extended to Redfield-Kendrick-Odell Company, 311 West Forty-third street, New York city, on the printing of this handsome book. It is one of the most beautiful specimens of Caslon typography we have yet seen. It is the first of a series of books being printed to show the many beautiful type faces in the company's composing rooms. But it is not a mere specimen book. It contains a portrait and biography of William Caslon and a history of the rise and fall and revival of the Caslon Old Style type, together with specimens of the various sizes of this type in both the roman and italic faces. The book is printed on white antique stock, which brings out the full beauty of the Caslon face. Ornament has been used very sparingly, and the result shows what can be

accomplished by the use of a plain type face and the selection of good paper. The book has been printed in a limited edition of five hundred copies for distribution principally among the company's clientele. We shall await with interest the other volumes of this series.

"How Divide the Word"

This book provides in compact and easily accessible form a list of 6,000 words in most common use, showing their proper division into syllables. Practically all the words regarding which there is any doubt as to syllabication are included. Webster's New International Dictionary has been used as an authority, revision being made in conformity with the 1920 edition. No rules are given, but each word is shown divided correctly into all its syllables. The handy size, 3x5¼ inches, makes it easy to keep within reach. This book should be of special value to printers, bookkeepers, stenographers and others whose work calls for the correct use of the printed or written word.

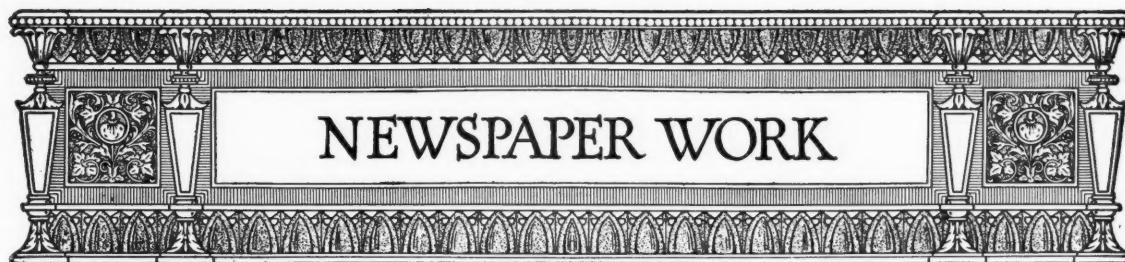
"How Divide the Word." Published by the author, A. A. Mayerstein, Lafayette, Indiana. Price \$1, postpaid. May be secured through The Inland Printer Company.

"The Book of the Roycrofters"

In this booklet, designed and printed in the characteristic Roycroft style, the history of the Roycroft Shops at East Aurora, New York, is told by the late Elbert Hubbard. This history is a reprint of an article published in the *Cosmopolitan* in 1904. In it Elbert Hubbard gives an account of the founding of the Roycroft shops and the work of the institution — for the Roycroft Shops are as much an institution as a commercial venture — and its influence in uplifting the community life of East Aurora. The history of the Roycroft Shops is also an autobiography of their founder, for the two are inseparably associated. The story gives an interesting and intimate picture of the unique character and personality of the well beloved Fra Elbertus.

Elbert Hubbard II has written the introduction to the booklet and a chapter on "Past, Present and Future," in which he describes the attainments and ideals of the Roycroft Shops. When Elbert Hubbard went down on the *Lusitania* many predicted that his beloved Roycroft would decay and die. But they little knew how well he had trained the Roycrofters to carry out his ideals and aspirations, and the loyalty of the organization to his principles of art and industry. Under the leadership of Elbert Hubbard II the work has been carried on as the Fra would have had it done, and the history of Roycroft has been one of steady progress.

Typographically the booklet is excellent and is in every way worthy to carry the message of the Roycrofters. It is designed by the well known typographer, Axel Edw. Sahlin, and printed in the artistic Roycroft style, which, although it resembles in many ways the typography of William Morris, has a character and individuality of its own.



BY G. L. CASWELL

Editors and publishers of newspapers, desiring criticism or notice of new features in their papers, rate cards, procuring of subscriptions and advertisements carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects, to The Inland Printer Company, 632 Sherman street, Chicago. Criticisms of newspapers can not be made by mail.

Church Advertising Idea Gaining

Church advertising is being more and more discussed as a business proposition for the churches. The subject was made a special department of the last convention of the A. A. C. W., held in Atlanta, and continues to have attention from prominent men in the church world. Bishop Joseph F. Berry, in the *Christian Advocate*, recently declared that "the daily and weekly newspapers furnish the best mediums for church publicity. I do not see why the church should expect to get its advertising free. It includes in its budget various items of expense. Why should not advertising properly be added to the list?" He goes on to say that the world, the flesh and the devil do lots of advertising in these days, and if it pays this iniquitous combination, should the church be less anxious to speak strongly and winningly in the community? Yet it seems to be the fact that in nearly all communities one thing the churches think should be free to them is newspaper publicity. We have seen many examples of it.

In one community a new preacher felt that his sermons were gems of oratorical and religious excellence and should be reproduced in full, and he offered the manuscript to the local weekly publisher. He was put off with the statement that the paper wished to be absolutely neutral as an advocate of Christianity and good morals in the community, and that if they ran one preacher's sermons in full, others would expect, and have a right to, the same publicity. Altogether they would impose such a burden upon the newspaper that it might be filled with sermons and nothing else, while the cash required to pay the help and keep the business going could not be collected or borrowed on the sort of collateral these sermons would furnish, be they ever so good and well presented. A church news column was substituted, and this was used freely — and sometimes too liberally by pastors who felt the need of this publicity to impress sanctification upon the community. A rule had to be made that notices must be confined to plain statements of time and character of services in the churches. This served to emphasize the one fact needing impression upon the pastors — the newspaper is a public institution, serving all alike, that it renders a great service in the community at an expense which is generally far more in proportion than it should be. And ever after that time the newspapers of the community and the pastors and church people felt a keener appreciation of one another, and without criticism or complaint the church people paid for the special service demanded for their individual benefit.

While leaflets and tracts passed among the congregations reach those who are most interested in church affairs, possibly, they also reach those who least need cultivation in churchly sentiment. The newspaper gets to the general sentiment and feelings of the community, and to the better and more intelligent part of that sentiment — not the moving picture class only — which is able to and will respond fairly to either spir-

itual or material inspiration. To this latter sentiment and intelligence the churchmen of today are looking, and within reason they are willing and anxious to pay for any service which will get them in proper touch.

Advertising Rate "Per Thousand" Is Wrong

For some time the writer has been carrying on arguments with certain advertisers and agencies to convince them that all advertising rates can not be based upon the "per thousand circulation." One great American advertising publication is presenting reams of statistics to show charges made by publications all over the country, and averaging the line rate per thousand of circulation. Just why advertisers should be saturated with an idea that "per thousand" circulation is the correct and only basis for calculating cost of advertising and bestowing their business, we have never been able to see. It may be to the interest of large farm publications, or national weeklies or periodicals of immense circulation, at cheap prices, to make such comparisons to gain advantage or attention to themselves, but it is not fair to the publication of direct and well paid circulation, nor to the smaller papers which serve their communities as nothing else has ever been found to do. There is better advertising than the "per thousand" circulation which merely circulates but does not stick, but it costs more to produce the publications for such advertising. In their own fields these publications are supreme, and they must sell their advertising space on the basis of their cost of production, not on the basis of circulation entirely, nor in harmony with what other publications charge for space. The service rendered, first, the results per subscriber next, and the continued existence of the publication finally, must determine some advertising rates, rather than "per thousand circulation."

If some newspapers trying to exist on low advertising rates will figure their composition cost as they would on an ordinary job of printing, they will wonder how they are standing up at all under the burden of their advertising rates. Our attention is called to an advertisement of four inches double column which, owing to its complicated character, can hardly be hand set in less than two hours, and yet was run as a display advertisement in many papers at 20 cents an inch and less. At the selling price of hand composition nowadays the publisher lost just \$4 before he began inking the forms for printing his paper — and did the presswork, folding, mailing and collecting, etc., in addition. A large daily publisher tells us that his cost sheets show a charge of over 21 cents an inch for the display advertising in that paper for composition alone. He wonders how the smaller papers get by with advertising rates of 20 cents an inch and less. "They are captains of industry," we told him. "They work fast and long hours, lunch on the run, take no vacations and have their wives and children help — yes, far into the dark hours of the night. They have to win that way to make themselves secure in the face of their fear that a raise in rates might lose them some business."

Observations

Reading like the heights of fiction is the story of metropolitan daily newspaper enterprise in the matter of reporting the recent championship prize fight in Jersey City. Chicago papers, especially, strained every nerve to secure beats on it for themselves and for the other papers in their syndicates. The *Tribune* relates that pictures of the prize fight were brought from Jersey City to Chicago by aeroplane, arriving there at 1:15 A. M. the following morning, were rushed in three minutes to the *Tribune* plant, were reproduced, etched, and on the presses before 3:00, and out to most of the Sunday morning readers of that paper. At daylight other aeroplanes took cuts made by the *Tribune* and started for North Platte, Nebraska, to catch the Union Pacific fast mail, transferred them at Salt Lake City to other aeroplanes and had them in Los Angeles within forty-eight hours after the fight in Jersey City. San Francisco and Portland papers were likewise served to scoop rivals. Even telegraph pictures were used in Chicago, showing features of the fight within two hours after it occurred.

Interested in THE INLAND PRINTER's comment regarding community service of newspapers, the Plumas (Cal.) *National-Bulletin* sends to this department some of its issues showing its enterprise in boosting for a share of the road money to be used in California for important highways. In this instance, a link of the cross-mountain highway is advocated by the *National-Bulletin*, showing its most feasible route and demanding the expenditure of the money as the people voted. The publisher is entitled to credit for being his territorial spokesman and using his newspaper as the instrument to obtain for his locality what must otherwise be lost.

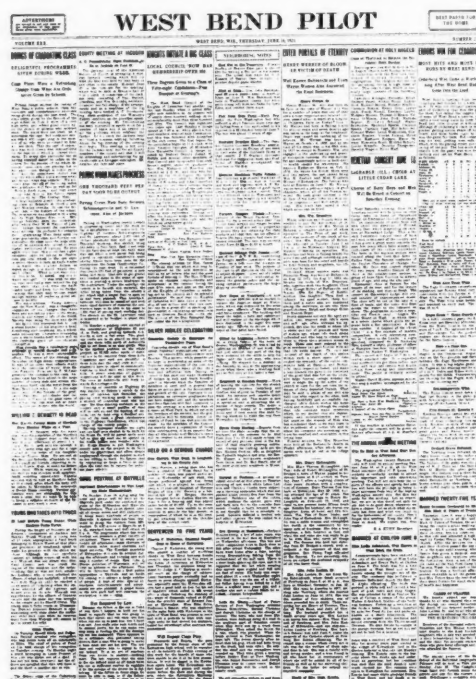
Our attention is called to the fact that in Boston, at least, the custom of running "In Memoriam" cards in the newspapers continues and amounts often to two columns of small cards carrying a high line rate. The average of such cards is five lines in black face agate or six point type, and in one newspaper it is said the rate is 75 cents an agate line. Cards of thanks, such as many country publishers belittle and discourage, are also run in large quantities. The "In Memoriam" cards call attention to the anniversary of the death of dear ones in individual families, and are repeated annually for years. It is said the custom originated generations ago with the Catholic people of the community, who thus reminded their friends of the death of relatives that the friends might pray for them. Later the custom was adopted by others, and today it is not confined to any particular creed or sect, but is employed, as stated, to the amount of columns of newspaper space.

The use of special booster editions and feature pages advertising important occasions is an idea that has spread far and wide this year, when it takes fighting to keep up a volume of business. The attention of this department is called to an issue of the *Daily Standard*, Kingston, Ontario, of Tuesday, July 12, published in coöperation with over sixty-five leading merchants of that city as a big "Dollar Day" edition, setting forth the offerings of local merchants for July 14, which was the day in Kingston when "the dollar came into its own." The *Standard* coöperated in more ways than in displaying advertisements of the big day, helping with schemes for outside decorations of the stores, taking part in the sale, and offering special prizes for the occasion. Incidentally, the merchants report a big business and vote the scheme a success.

Sixty or more editors of Minnesota, with as many more of their relatives and friends and people of affiliated occupations, recently held a three days' summer outing at Duluth and in the wonderful territory adjacent to that city. Northern Min-

nesota association editors were the real hosts of the occasion, and the outing was under their management and direction. Many splendid features marked the event, but the most noticeable to us was that there was not an hour of the three days given to any sort of "shop talk." That is divorcing business and pleasure to the nth degree.

Newspaper organization has received a wonderful impetus in the State of Washington since the publishers got together and provided funds with which to secure the services of an



From Wisconsin comes the best printed paper received this month, and the *West Bend Pilot* has other good qualities, too, as the first page, shown above, demonstrates.

active working field secretary. N. Russell Hill, of Seattle, is the energetic force employed by the association to push things along, and he is giving the publishers a great deal of good help and advice.

Among other things Mr. Hill is attempting is that of showing to the publishers the cost and value of their space. This service is very much required in all States, and we give below a short statement of some special cost finding reported:

The field secretary has been in several offices where excellent and complete cost systems are kept, and what do the cost systems disclose? Take a paper that for the first ten weeks in this year printed a total of 106 six column pages of the newspaper, with an average number of papers weekly of 2503. The average amount of advertising to the page printed was 45 per cent, and the average rate received for this advertising was 38 cents an inch. The average cost per printed page was \$21.45 and the average return per printed page from advertising but \$20.99.

The average cost of composition of advertising, per inch, was 8.5 cents. Average cost of news composition, per inch, 15 cents. Average cost of all composition, per inch, 12.2 cents. Average cost of press and folder, per inch, 2.7 cents. Cost of newsprint, per inch, 3 cents.

Now, what have we? Composition 12.2 cents, press 2.7 cents, paper 3 cents, total almost 18 cents per inch. On a basis of fifty per cent advertising per page, if the advertising is to cover the cost of the paper, the advertising space would cost 36 cents an inch.

But this paper ran only forty-five per cent advertising and the ten weeks actually show a loss of \$49.

BY I. L. FRAZIER

The Lago Tribune, Lago, Indiana.—Volume 1, Number 1, looks mighty promising. Presswork is very good indeed and the first page is attractive.

The Lunenburg Call, Victoria, Virginia.—The makeup of your first page is neat and interesting. Presswork throughout is too weak. More ink, please! The heavy borders around the advertisements detract from the type, and the fact that the width of joints is emphasized the larger the rule is also a bad feature, as the corners are often poorly joined. Care must be taken in the justi-

[illegible]

Editorial page of Waverly (Iowa) *Democrat*, a good pattern to follow. Good print, and simple and effective advertising display are other strong features of this remarkable paper.

fication of an advertisement, so that the rules of the border will come together closely. If you would use four point rules around all the advertisements in your paper its appearance would be very greatly improved. When a variety of borders and types are used there is not the homogeneity that is essential to harmony and character. A paper can be given character by the consistent use of the same units as by no other method.

J. R. MARKS, Tallapoosa, Georgia.—Both the advertisement for the Tallapoosa Ten Cent Company and the one for Mrs. G. B. Wilson are good, as good, no doubt, as your equipment permits. That means the faults are not so much in their execution as in the material at your disposal for setting them. The heading on the Ten Cent Store's page is too small in relation to the size of the advertisement, although, being a bold style, it stands out effectively, which means the fault is more in the appearance than in the advertising value. If it were not for the heading set in extra condensed block head letter, the half page Wilson advertisement would be exceptionally good. This line does not harmonize with the space or the other display, but, doubtless, it was the best you could do. The writer has worked on country newspapers long enough to know that it is generally impossible to have just the right kind of line always.

The Hazard Herald, Hazard, Kentucky.—Your makeup on the first page of the April 28 issue is excellent, and it is regrettable that poor presswork detracts so much from its appearance. If it were well enough printed we would reproduce it, but a good plate can not be secured from such a poor print. Advertisements are very poor indeed, in spite of the fact that they are well displayed. The good judgment in the selection and emphasis of display points is offset by the frequent changes in type styles in an advertisement. Take the display for Wells & Frank. The heading, "The Yeggs Robbed Our Store," is set in two widely different styles of type, and the effect is very bad, we are sure you will agree after you have studied it a moment. The weak gray tone unit borders should be replaced by plain straight line rules, say four point. Some of these days you will consider the purchase of new type. When that time comes decide on a good style, turn in all you now have and get weight fonts of the style that you choose and use it consistently.

The Grand Prairie Texan, Grand Prairie, Texas.—First page makeup is pleasing and interesting, too. The print is a little weak, due not so much to economy in the use of ink as to impression. You should change the tympan for each new form, as often a cut that is high will wear a spot in the tympan low and when the next form is put on and there is nothing at that particular point which is high it prints weak. We note several weak spots in the issues sent us

Steamboat Springs Colorado

[illegible]

The metropolis and commercial center of an empire unequalled in the extent and diversity of its undeveloped natural wealth. A city of homes, churches and schools, splendid mercantile houses, good hotels, sound banks,

One hundred and fifty mineral springs, containing duplicates of all the famed springs of the world of known medicinal value. Good roads, free camping grounds. Center of a mountain paradise that welcomes the tourist, the health seeker and the camper.

Q The Steamboat Springs Commercial Club, composed of more than a hundred of the leading business men of the town, extends you a cordial invitation.

Q Inquiries will receive prompt attention. We are at your service before you come and after you get here. This includes not only the officers of the Club, but all the members, a list of whom is given herewith. Feel free to call upon them. They are the leaders in their respective lines.

For Further Information Address G. E. Stuck, Secretary

The Steamboat Springs Commercial Club

When you see page after page of handsome advertisements like this, all set in Cheltenham Wide, in the special magazine edition of a paper, you'll agree overbold types are not essential to advertising display. The Steamboat Springs (Colo.) *Pilot* is always "there" with a wallop.

Mower County News, Austin, Minnesota.—First page makeup is interesting and attractive. The headings are excellent and they are placed in an orderly and well balanced manner. The advertisements are exceptionally well arranged

and believe they were caused as stated above. Advertisements are nicely arranged and generally quite forceful in display, but they lose in appearance, as does the paper as a whole, because of the borders used. Wide decorative borders here and there with rule borders in between give an incongruous effect that is displeasing. We advocate the consistent use of plain rule border in the interest of all advertisers in a paper and in the interest of the paper itself. Also, to piece together small pica and eighteen point units takes time, and time is money. Economy and an improved appearance in the paper would be secured by the consistent use of one style of display type.

The Hamilton Spectator, Hamilton, Ontario.—First page makeup is interesting and attractive. The headings are large enough to secure reader interest yet not so large as to appear crude and bizarre. The print is just a little pale and somewhat uneven. Advertisements are well arranged and displayed, but would be more pleasing—and the paper as a whole would be more attractive and inviting to the eye—if there were less overbold and overlarge display and if fewer styles of type were used. The eye is irritated by too many and too great changes in letter forms, and the irritation makes close concentration impossible and comprehension, therefore, uncertain. If while reading one adver-

columns use adjacent single column heads or a two column head. The lineup of headings across the lower half of the page is also not so good as if the headings were distributed somewhat vertically. Another way by which improvements could be made would be to standardize one style of display type, using it quite generally in order to give the paper a more harmonious appearance and individuality. The consistent use of plain rule borders or one of the machine borders that you have would add materially to the appearance of the paper and would also mean an economic gain.

The Norwalk Hour, Norwalk, Connecticut.—The first page, May 6 issue, is positively ugly. Headings take up seventy-five percent of the space. We suggest that this corporation get paid and will continue to do so although it nearly always brings a comeback. Publishers who feature scare heads on their first page insist it is necessary to get reader interest. We don't believe it, that is, that the first page must be seventy-five per cent — or even fifty per cent — heads to interest a reader. The largest circulation in Chicago belongs to a paper which is made up exceptionally conservatively, the *News*. The writer does not like it as well as the *Tribune*, that is, so far as the presentation of news is concerned, which shows he is not daft about ultraconservative papers.

72 HOURS
PRINTED AT NO. 100

Chicago Daily Tribune.
WEDNESDAY, AUGUST 5, 1936. PAGES 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100

FINAL EDITION

SMALL STALLS; 'PINCH' NEAR

SENATE STOPS \$100,000 in Cane-Solomon 20th Century

MEDICAL BEER HALTS SEARCH

Proscriptions Tabled
—Drew on Illinois



SENATE STOPS \$100,000 in Cane-Solomon 20th Century

SENATE STOPS \$100,000 in Cane-Solomon 20th Century

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SENATE STOPS \$100,000 in Cane-Solomon 20th Century

SENATE STOPS \$100,000 in Cane-Solomon 20th Century

AMERICA SETS IN AGAIN-AS AN OBSERVER



AMERICA SETS IN AGAIN-AS AN OBSERVER

AMERICA SETS IN AGAIN-AS AN OBSERVER

AMERICA SETS IN AGAIN-AS AN OBSERVER

AMERICA SETS IN AGAIN-AS AN OBSERVER

AMERICA SETS IN AGAIN-AS AN OBSERVER

AMERICA SETS IN AGAIN-AS AN OBSERVER

MADELYN AND Machine Gun on an Airplane

BURCH TRAPPED Riddle's Boat

POLICE ASSENT IF ARREST

Three Men's Auto Marks, Please Call

Three Men's Auto Marks, Please Call

Three Men's Auto Marks, Please Call

Three Men's Auto Marks, Please Call

Three Men's Auto Marks, Please Call

Three Men's Auto Marks, Please Call

Three Men's Auto Marks, Please Call

Three Men's Auto Marks, Please Call

Three Men's Auto Marks, Please Call

Consider these two papers while you read the review of the Norwalk (Conn.) *Hour*, which appears on this page. The whole story is told in the item, and we believe it will set you to thinking along new lines, at least if you are a champion of makeup like that of the *Hour*.

tisment a person is all the while drawn by something odd and unusual in another he can not possibly read clearly. The section printed on enameled stock, commemorating the opening of your new plant and office building and your seventy-fifth anniversary, is excellent. Typography and layout are neat and pleasing, while the numerous good halftones are snappily printed. Certainly a mighty good impression is given the reader by this special feature of the issue.

The Jeffersonian, Townson, Maryland.—The outstanding good feature—in fact, the only good feature—in your paper is the print. The general makeup of the first page is satisfactory, but it is weakened by the headings. There is not enough strength in the upper decks, and the secondary decks are in type too large in relation to the size of the main decks. These secondary decks should not, we believe, be set in the same style of type as the main decks. The effect of these headings, as set, is to confuse, especially when one considers the page of the paper as a whole. Advertisements are very weak. In almost all of them the important display should be larger. The borders, too, where they are used, which is seldom, could be considered in the line of improvement. Every advertisement in a newspaper—except, perhaps, some very large ones with a wide white margin—ought to have a border, a border that would adequately set each advertisement off from others without being too prominent in itself. Plain rules are by far the best borders, and we suggest that you use them consistently. Four point would be about the correct thickness for general use. Try this out on just one issue, and write us what you think about the change.

Eustis Lake Region, Eustis, Florida.—Presswork is excellent, and the first page is interesting and pleasing, too. Although the paper is thoroughly satisfactory on the whole, we believe improvement could be made. First, we do not like a makeup in which uniform single column display headings appear at the top of each column on the first page. The heads seem to run together, and are somewhat confusing. Use smaller headings in alternate columns, although since the paper is six columns in width that is not the best, as it throws a small heading on one of the outside columns. A better plan is to use smaller heads in the second and fifth columns, and in the two middle

The *Tribune* has a lively, snappy makeup, interesting enough to get any one's interest, but it isn't seventy-five per cent. headings by any means. We show a *Tribune* first page alongside one from your paper. Tell us, frankly, which appears the more interesting? The characteristics of your first page makeup are also found in the advertisements, which are unmercifully crowded with large display type, so crowded in their appearance as to suggest discomfort to a reader. We believe in emphatic display, but we do not believe in every line of an advertisement being emphatic display. There is a happy medium between your makeup and your advertisements and the ultraconservative makeup of the *Chicago News* that is best illustrated by the *Chicago Tribune*. It gives you everything headings and display can give in winning the reader interest of all classes, without being distasteful to any class.

The Wenatchee Daily World, Wenatchee, Washington.—For a sensational makeup your dress is bizarre enough to satisfy the most radical. It is well executed from that standpoint. We suggest, however, that fewer of your readers than you probably imagine care for that sort of thing. We all like a bright and snappy looking newspaper, but to spread so much on news of only ordinary interest just to have a lively appearance is not good newspaper making, in our opinion at least. What, oh, what do you do when a real big item of local interest breaks? Your superlatives in makeup exhausted, your readers thoroughly accustomed — thoroughly satiated — with them, you can not possibly give such items the prominence that is their due. Don't get us wrong — not the least sarcasm is intended. We know just how you feel — we've been told often enough by other publishers of sensationally made up papers with which we have found fault! You think your people want that sort of thing. Maybe they do, but are you sure they want so much of it? Is there not a difference between the makeup of the *Norwalk* (Conn.) *Hour* and the *Chicago* (Ill.) *Tribune*, reproduced on this page? The first is radically sensational — and ugly. The second is snappily interesting — and attractive. We make this comparison to show that we do not believe a paper should whisper its news, that it should be altogether refined and genteel. We have been accused of considering a heading bigger than twenty-four point out of place, just because we do not like pages like those in the *Hour* and in your paper.

AN ACHIEVEMENT RIVALING GUTENBERG'S

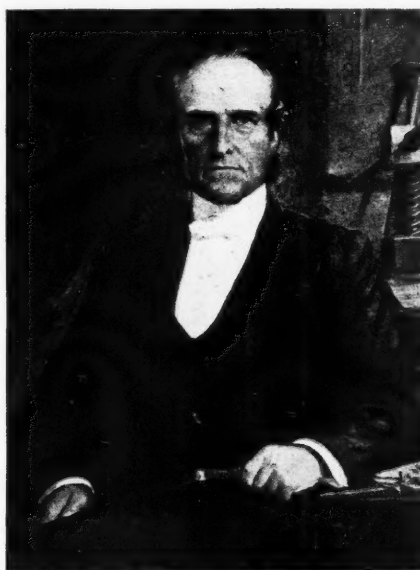
BY EDWARD MOORE



WOULD you printers who complain a good deal about overcoming the present day difficulties of the trade like to face the problem of printing a hymn book in a hitherto unwritten tongue, and this with no type, ink or press available? The completion recently by the Methodist Book and Publishing House, Toronto, Canada, of a new Cree hymn book for the Indians of the Canadian Northwest brings to light the story of an achievement in printing annals which for ingenuity and dogged perseverance compares favorably with the deeds of the great fathers of the craft, Fust and Gutenberg. This much for the mechanical aspects of one remarkable man's work. For the more intellectual side, very largely the result of the printing operations, let us listen to Ernest Thompson Seton:

Take a map of North America and mark off the vast area bounded by the Saskatchewan, the Rockies, Hudson Bay and the Arctic Circle, and realize that in this region, as large as Continental Europe outside of Russia and Spain, one simple, earnest man, inspired by the love of Him who alone is perfect love, invented and popularized a mode of writing that in a few years—in less than a generation, indeed—has turned the whole native population from ignorant illiterates to a people who are proud to read and write their own language. This, I take it, is one of the greatest feats of a civilizer. The world has not heard of, much less comprehended, the magnitude of the achievement; when it does there will be no name on the Canadian roll of fame that will stand higher or be blazoned more brightly than that of James Evans, the missionary.

Coming from England to Canada as a volunteer preacher in 1823, Evans became at once interested in Indian mission work, and in trying to find an adequate method of expression



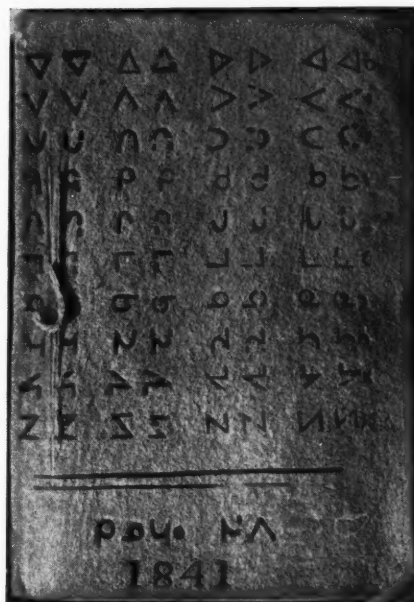
Rev. James Evans.

Missionary, Linguist and Printer Extraordinary.

aside from the oral he faced immediately the difficulties of trying to represent by the letters of our alphabet sounds which had no English equivalent. There were, for instance, sounds intermediate between p and b, t and d, k and g, and in a close examination of the Ojibway, the language of the natives at Rice Lake, near Peterborough, where he was then working, he found that the sounds could be reduced in a written representation to eight consonants and four vowels. Carrying on a study of the problem, concurrently with his mission work, he was able to evolve, by 1836, a system of syllabics in which nine signs were sufficient. Eight of these stood for consonants, while the other, with four variations, to right, to left, up, and

down, represented the vowels. A simple system, surely. Only thirty-six characters needed to be produced for any purpose. And spelling books in such a system were as necessary as finger bowls were to the Indians.

Evans appears to have made representations to the British and Foreign Bible Society, which at that time, as now, had offices in Toronto, and which then supplied almost in toto the Bibles used in Canada, to produce something for his beloved



The First Cree Hymn Book.

On this the alphabet of the newly invented syllabic system preceded the title. The method of binding, with a thong through moleskin and the birch bark sheets, is evidenced.

Indians, but apparently unsuccessfully. And then, in 1840, a larger field opened when he was given charge of all the Wesleyan mission work in the Hudson Bay Company's territory, the section outlined in the foregoing extract from Thompson-Seton. Here he was among the Crees and face to face with new language difficulties, but since the Cree was the classic tongue of the Northwest Indian and since upon examination its component parts were found to be only slightly different from the Ojibway of the East his first system was readily adapted.

And then, it appears, he determined to provide for a more rapid spread of the gospel by printing in the Cree language.

He had already climbed over the Rockies of lingual difficulties which would have beaten most men. Now he faced mechanical and technical problems compared with which the ascent of the Matterhorn would be a sinecure. Look at some of them. He was a thousand and more miles away from any of the primitive railway lines which even then were finding their way here and there in Upper and Lower Canada. The Hudson Bay Company had issued what was practically an edict against the bringing in of presses or type for the circulation of printed material among the Indians, fearing, doubtless, that with the spread of information their monopoly in the collection of furs could not be maintained so readily. While Evans was a graduate of a British university, and in consequence was probably familiar in a theoretical sense with the processes of printing, he knew nothing about it practically. He had no help but such as could be offered by the unlettered aborigines at Norway House, where his experiments were carried on, now an out of the way trading station in northern

Manitoba. And he was in duty bound to make his rounds, mostly on foot or snowshoes, through the enormous district coming under his religious supervision.

And yet he accomplished the unbelievable. His type was finally cast from lead stripped from the company's tea chests, in oaken molds. His press was an adapted jack press, which had been used for pressing furs for shipment. And his ink, arrived at after many experiments and apparently not so different from the modern productions in so far as ingredients at least are concerned, was compounded from sturgeon oil and chimney soot. A few extracts from his diary, which he had the pertinacity to keep up amid all his other activities, are further illustrative:

Sept. 28, 1840.—For a fortnight I have been endeavoring to cast type to print the Cree language, but every attempt hitherto has failed. I have no proper materials, neither type material nor any other thing requisite. I hope, however, to conquer the difficulties and begin printing in a few weeks or months at the furthest.

Sept. 30.—I cut types in lead of two characters and took molds in clay, chalk, putty, sand and tried some other fruitless experiments.

Oct. 13.—I cast a plate of hardened lead, polished it and commenced cutting an alphabet, making a sort of stereotype plate.

Oct. 15.—Last night I finished the alphabet plate and today I printed a few sheets.

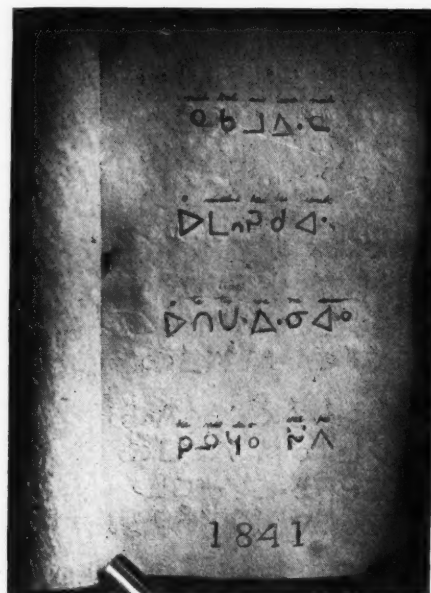
Nov. 11.—My type answers well. The hymn "Jesus My All to Heaven Is Gone" is in the press. I have struck off 300 copies of the first three verses, making a small page. I have got excellent type considering the country and the materials and at last they make a tolerably good impression. The letters or characters I cut in finely polished oak. I filed out of one side of an inch square bar of iron the square of the body of type, and after placing the bar with the notch over the letter I applied another polished bar to the face of the mold and poured in the lead after that had been separately melted to harden it. These require a little dressing on the face and filing to a uniform square and length and answer well.

Nov. 17.—I have today struck off 250 copies of the hymn beginning "Behold the Saviour of Mankind," with a chorus for occasional use. My press is very rude but I am anticipating better days.

We are not told whether linen ledger or featherweight book was used in these early printings. However, material progress must have been made, since in the following year a sixteen page hymn book, the "sheets" on birch bark, with a "case" of

moleskin, was turned out in an edition of one hundred copies. How thoroughly readable this was is shown in the illustrations, one reproducing the cover and the other the title page. These, recently photographed from the originals which lie, by the way, in the museum of Victoria College, the educational center of Methodism in Canada, are a tribute to qualities of preservation of those impressions taken in sturgeon oil and chimney soot.

The links between the original and the recently published book, a page from which is also reproduced, have been less carefully preserved. Some years later Missionary Evans' brother made a special trip to England and through a conference with the Hudson Bay Company officials obtained permission to take out a printing press for use at Norway House. Later, again, the British and Foreign Bible Society was constrained to print a Cree Bible, and a font of type for this was cut, following very closely in character, though deviating somewhat in size from Evans' old tea lead font, by the grand old firm of Miller & Richard, of Edinburgh. In 1888 a font of this was imported to Canada by the Methodist Publishing House and the first extensive



Birch Bark "Talk."

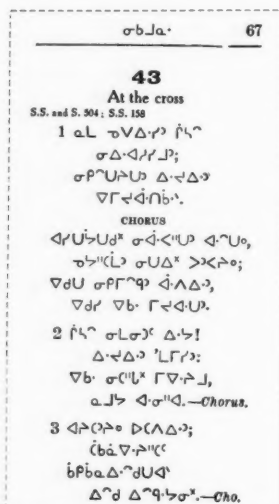
One of the inside pages, printed on birch bark, of the first Cree hymn book. Note how clearly the impression remains after almost eighty years.

of Rev. James Evans' successors in work among the Northwest Indians. "Those chaps (the Indians) have a habit of sitting on their books," he noted, "during our services round a camp fire, and sometimes the books, which are most highly valued and are carried most carefully in a little bag, go into the water with them when we are getting across rivers up there in the North where bridges are not frequent. So we need a good binding."

In consequence the little volume, this time on Canadian featherweight book, has had the first and last sections specially reinforced with cotton, to offset the results of the "sitting," and has been given a specially heavy keratol case, which, with a blind stamped border of a floral character, and a gold leaf title stamp, presents an appearance which should suit even a discriminating Indian.

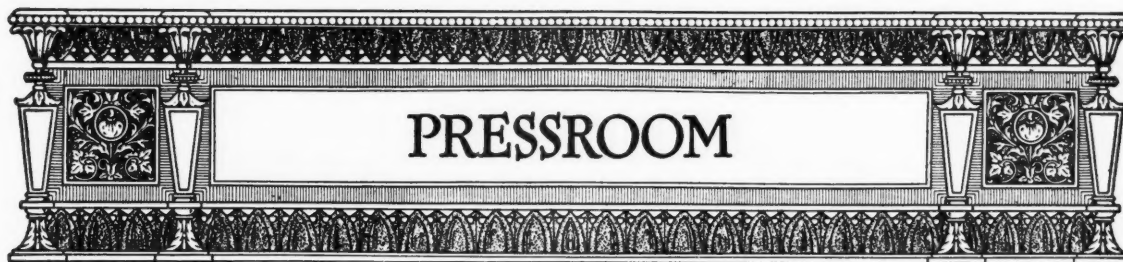
CHANGED TYPOGRAPHY GETS NEW RESPONSE

The Childs Restaurants have proved that good taste makes printing more valuable. The firm began printing each week little stories about the care taken in its kitchens and the historical facts concerning famous dishes. At first the stories came out as mere black and white leaflets. Then a new plan was adopted. Better paper stock was chosen. The typography was arranged by an expert. An artist of high caliber was selected to illustrate the stories. Result — awakened response at once. It is a blunder to suppose that people do not know the difference between a good printing job and a poor one. — *Printers' Ink Monthly*.



A Page From The Newest Hymn Book.

gland and through a conference with the Hudson Bay Company officials obtained permission to take out a printing press for use at Norway House. Later, again, the British and Foreign Bible Society was constrained to print a Cree Bible, and a font of type for this was cut, following very closely in character, though deviating somewhat in size from Evans' old tea lead font, by the grand old firm of Miller & Richard, of Edinburgh. In 1888 a font of this was imported to Canada by the Methodist Publishing House and the first extensive



The assistance of pressmen is desired in the solution of the problems of the pressroom in an endeavor to reduce the various processes to an exact science. Replies to inquiries will be made by mail only when accompanied by stamped self addressed envelope.

Rollers Jump Away From Type

A Minnesota printer sends specimen of letterhead showing two red lines. The weak appearance of the printing in several places and the unsatisfactory color give cause for complaint.

Answer.—The red ink is somewhat degraded, perhaps by using unclean rollers, or perhaps the form or lower edge of chase had black ink on it. Ink up and wash up several times, using clean rags each time you clean the rollers. The appearance of the red lines indicates that perhaps the roller truck rod springs should be removed and stretched. Increasing the tension of these springs will hold the truck rolls in contact with the tracks and prevent the rollers jumping away from form. This should prevent further trouble.

Press Makes Noise Irregularly

An Indiana publisher writes: "We have a knock in our — cylinder press and are writing to ask if you can assist us. The knock is when the press reverses to take the impression again. We have examined the press carefully and as all bolts are kept tight we can not seem to find any reason for this noise. When we have four pages on the bed there is no knock to speak of, but if we run one extra page the knock is very noticeable at times; it will quit for a while and start again."

Answer.—It is rather difficult for us to indicate the cause of the noise, but we suggest that you tighten up the spring on the fountain end of the press, and also tighten slightly the gibs found on sides of the tracks. Also properly oil the block that the star wheel shaft is on in rising and falling, as well as the shoe on each end of the bed rack.

Wrinkling of Sheet Avoidable

A San Francisco pressman writes to the effect that the specimen which he sent us gave trouble by wrinkling at rear of sheet. He bored holes in the plate to allow air to escape from a supposed pocket in the plates, but that remedy was of no avail. He asks for instructions in mixing colors and desires to know what inks are advisable to carry in a small shop. He also asks for the name of a good book on presswork.

Answer.—The wrinkle may be due to several different causes: If the edge of the sheet is wavy, or if there is a slight curve in the sheet when it is taken by the grippers, the wrinkle will work out near the back edge of the sheet. Boring holes in plates will not help to prevent the wrinkle, as the wrinkling is not caused by air. Be certain that the gripper edge is not wrinkled when the sheet leaves the feed board. Sometimes this condition is produced by the guide rests being too high above the tympan. Meisenbach's "Color Mixing Guide," and "Printing Inks and the Harmony of Colors," by Hackleman, will be of help to you in mixing and handling colors. If you desire any color, order it from your ink dealer. For the small user of inks it is advisable to order in one-quarter or one-half pound tubes, as in this way there is very little waste. Usually the printer will carry but three colors, aside from black; they are red, blue and yellow. Having these latter three colors he

can readily mix a green or a brown without any instructions at all. For instance, if a very small amount of blue is mixed with yellow it gives a green. A good book for pressmen is "The American Manual of Presswork."

How to Print on Bond Paper

Pressmen who visited the booth of the Crocker-McElwain Company, Holyoke, Massachusetts, at the Graphic Arts Exposition in Chicago had an excellent opportunity to see and learn just how to print on bond paper. The Crocker-McElwain Company had a press running, and samples of Certificate Bond were distributed to visitors. The form contained halftones with solid backgrounds, and also vignette halftone plates. Pressmen who may have had doubts about being able to print on bond paper are now no longer skeptical, especially after the method was explained and they saw the product coming off the press. Pressmen who registered have received by mail a packet containing an instruction book for halftone printing by the Certificate Process, one piece of Certificate Flex-o-lay, and twenty sheets of Certificate Bond. Those who put into practice the instructions furnished with the material and submit satisfactory proofs on the stock received will be given a "Certificate of Merit." The thirty-two page book of instructions furnishes every detail necessary for a pressman who wishes to print on bond paper.

How Printing Ink is Made

The Graphic Arts Exposition, recently held in Chicago, furnished a liberal education to many printers and pressmen. As an example, by examining the raw materials and studying a graphic chart issued by George H. Morrill Company, Norwood, Massachusetts, one learns how a simple colored ink is made. This chart shows how seventeen raw materials are combined in forty-three operations in the production of a given red ink containing but one dry color, the vehicle and the drier. The dry color is produced by the combination of barium chlorid, aluminum sulphate, calcined soda, sodium nitrate, meta nitro para toluidin, muriatic acid, sodium acetate, Turkey red oil, beta naphthol, caustic soda, calcined soda. The first three substances named are used in producing the white base, the next three combined form the diazo solution, the last five named are used in making the developer. The combination of the white base, the diazo solution and the developer furnishes the dry color. The vehicle or medium in which the dry color is ground is composed of the three substances, raw linseed oil, rosin and mineral oil. The linseed oil is boiled to produce a certain viscosity and to obviate any tendency of grease stain on the paper. The boiling increases the tendency of this substance to absorb oxygen, which is responsible for its drying qualities. The addition of rosin and mineral oil is for purposes known chiefly to the ink manufacturers. The drier used in inks, as is generally known, is intended to accelerate the hardening of the ink, which otherwise would be relatively slow. In the making of the drier, linseed oil, caustic

soda and sugar of lead are combined and by a chemical change produce lead linoleate. This is not all; linseed oil, caustic soda and manganese chlorid are united to form manganese linoleate. Borax and manganese chlorid form borate manganese. Finally, by a mechanical combination of lead linoleate, manganese linoleate, yellow oxid of lead and borate manganese we have a drier. With the dry color ground in the vehicle, and the drier added, the result is a substance which we are all familiar with — red printing ink. The exhibit of raw material and the graphic description furnished a very instructive lesson both to printers and pressmen, and doubtless will be of profit to those fortunate enough to have visited the booth.

Slur Due to Baggy Tympan

An Ohio printer submits a card showing a slur or double print. From the appearance of the work we judge that very heavy impression was employed, and from the description of the trouble we believe too much tympan was used.

Answer.—We believe that the slur is due to the card having contact with the plate before actual printing pressure was given. This will happen if the card curls or if you use a great deal of tympan, and again if the tympan is baggy. With a heavy form use but a few sheets and carry plenty of impression.

Another printer submits some specimens of commercial work. The appearance of the print suggests that the rollers are not transferring the ink properly to the type. To this printer's query our reply is:

There are several causes for type printing as shown in the samples: First, if during hot weather the rollers become sticky and refuse to take ink. Second, when rollers skid instead of rotating. The use of friction tape on the truck rollers to bring them to the exact diameter of the rollers will help to overcome this difficulty. The use of expanding truck rolls, such as are used on the C. & P. Gordon presses will prove of advantage. Third, failure to use bearers will sometimes cause this trouble. Try a twenty-four point wood bearer in the form, next to the chase, preferably using one at each side. Then see that the rollers are not sticky, also that the truck rolls are fastened firmly to the roller stock, and that the truck rolls are of the exact diameter of the rollers.

WHAT CAN WE DO TO HELP IT?

BY JOHN E. ALLEN



HAPPENING to be in the editorial rooms of a little publication with a mighty reputation typographically while the page proofs of an edition were being given the final inspection preliminary to the forms going to press, I heard an old and experienced writer refer to a matter that should be of interest to printers generally, even though it is highly improbable that any reader of this article will be able to help the thing complained of.

The person doing the page inspecting paused in his work and said, "The printing business is in need of one invention that should elevate it from the plane it now holds, high though that plane is. In other words, some printer ought to think up some plan that would take care of this matter that always comes in for attention at times like this. And the minute the kind one has perfected his invention, the editorial world ought to endow him with millionaire attributes and see to it that never again shall he be permitted to have any material worries. For such a person would be entitled to our undying gratitude and to beatification from the art of typography itself.

"You know what I mean," he continued, placing a page proof before me. "Look at this one. The story is a dandy just as it stands — hardly an unnecessary word in any para-

graph of it, and not a single extra one needed. The border is fine. No fault to be found with the ornament used. The heading and the initial letter are just what they should be. The size and face and column width of the body type are all right. Spelling is O. K.; no words are divided incorrectly. But there are six or seven lines on that proof that will have to be doctored before it receives my 'Go ahead' mark.

"If somebody could only invent something to get away from this condition of things! Do you think there is any chance for the hand compositor or the operator of any of the various typesetting machines to solve the problem for all time — the problem of the short line?"

As I inspected the page proof and saw the seven strips of white space that marred the beauty of the form as a whole, I sincerely wished that I could reply in the affirmative — could tell the questioner that there was a pretty good chance of somebody's building a mechanical device that would do away with this worry of the editorial room. Instead of answering the question at all, I merely said, "Tough, isn't it?"

"It certainly is," he replied. "Before anything goes into this publication it is supposed to be as concise as is compatible with easy reading and clear understanding. Imagine, then, a writer's having to add three or four words to the end of a paragraph, or insert them in the middle of or throughout a paragraph, just because the final word in the original copy insists on making its appearance in type all by itself at the front of a line. Ordinarily, it is a comparatively easy matter to cut a story to fill a certain space; but the idea of having to rebuild lines that have passed appraisal is another proposition. Sometimes — not so very often, perhaps, but sometimes — not a single word can be added to or subtracted from a sentence without killing the meaning.

"Somebody may say, 'There are charts to be had that show how much space will be covered by a certain amount of copy in a certain face of a certain size and measure.' But how will that help matters? The chart only comes into the deal after the copy is written; for no copy worth calling the name can be written to meet the requirements of an inanimate thing like a chart. A good writer says what he wants to say and in just the way he wants to say it. He learned his boundary limits when he was serving his writing apprenticeship, and doesn't care to learn all over again according to a system of mechanical calculation, even if any chart is perfected to the point of specifying the position that will be held by the closing word of a paragraph.

"Besides," the speaker went on, "there is another matter that a chart of the sort mentioned could not help us in handling. How about the lifted article or the direct quotation? When a piece of work is reprinted, or a statement issued by somebody is published, such things are required to be set down just as they originally appeared or were uttered. We haven't any right to add to, or to take away from, lines appearing in such things. To be sure, there is the one rather artless way out when trying to doctor the length of a direct quotation line. That is the parenthetical explanation or exclamation. It helps the looks of things sometimes to put such things as '(Cheers)' or '(Applause)' at the end of a short line in a quotation from a speech; but, on the whole, the idea is unsatisfactory from an ethical standpoint. So it is evident that the chart couldn't help us any here. If somebody would only be kind enough and a genius enough and quick about it to invent something that would handle the problem of the short line, a considerable trial of the editorial room would be removed for all time."

I agreed with most of his statements, and felt sure of the truth of his final assertion, and as I went away I kept thinking about the things that he had said, and finally rather dejectedly and hopelessly asked myself the question that forms the heading of this article, "What can we do to help it?"

REVIEW OF THE GRAPHIC ARTS EXPOSITION

BY OUR REPRESENTATIVE



HAT proved to be the "biggest thing ever put over" in the printing industry has now passed into history, but the effects will be felt for a long time to come. In the August issue of *THE INLAND PRINTER* we reviewed briefly some of the high spots of the craftsmen's convention. Lack of time as well as of space prevented any extended mention of the exhibits at the Graphic Arts Exposition, held in conjunction with the convention. Hence, knowing that many of our readers will be interested in what was exhibited, we here supplement and continue the report from our last month's issue.

From the educational standpoint, as well as in every other way, the exposition was a tremendous success—a splendid tribute to the foresight and courage of the men who inaugurated an event of such gigantic proportions. From the standpoint of the exhibitors, who necessarily had to make heavy investments in order to prepare and install the equipment for the exhibits, the exposition was a notable success, not only through direct sales made, but primarily through the many leads to new business which were secured. It is clearly evident that the printing industry is by no means sitting back waiting for better conditions, but is doing its part to bring about a revival of business by making preparation in the way of improving facilities to better meet the great demand for printed matter that is bound to come.

In accordance with the requirements, every exhibit was of a truly educational character, showing machinery, devices, processes, or whatever was on display, in actual operation so far as was possible. From composing machines setting the type, to presses turning out the finished product, including photoengraving, electrotyping, the making of paper, both by hand and by machine, also the making of the ink, it may well be said that every step in the production of printed matter was demonstrated in a practical manner.

To review each exhibit thoroughly and do full justice to each one is an impossibility, owing to limitations of space, therefore we are forced to confine ourselves to merely the mention of the exhibitors and the equipment shown.

The spacious annex to the Coliseum was taken over wholly by the exhibits of the American Type Founders Company and allied lines. Here were shown the Kelly presses, four of the smaller size and one of the new and larger models being in actual operation, the latter being shown for the first time. Boston wire stitchers and other well known equipment handled by the company were also displayed. Cabinets and the various fixtures and furniture of the Hamilton Manufacturing Company; Babcock presses, completely equipped and in operation, with many other devices and accessories necessary to the successful conduct of a printing plant, shown by Barnhart Brothers & Spindler; the Lee two revolution press, Diamond power paper cutter, Advance lever cutter, plate mounting equipment and other "creations" of the Challenge Machinery Company; presses of the Chandler & Price Company, among them the 14½ by 22 inch box press and the new 12 by 18 Special, as well as the 8 by 12 press, and the 34 inch power cutter; presses and other devices of the Golding Manufacturing Company; the Liberty folder of the Liberty Folder Company, and the proof presses of the A. T. H. Brower Company, all aided in making the annex a center of attraction, the combined exhibits being enhanced by a splendid display of high grade typography.

Immediately upon passing in through the main entrance of the Coliseum the visitor was struck with the splendor of the section

occupied by the Butler Paper Corporations. Here were shown specimens, attractively arranged, of the highest grade of printing, all done on the various grades of Butler papers. Demonstrations of making paper by hand were given by Dard Hunter, one of the foremost authorities on the art of ancient printing and paper making. In conjunction with this exhibit, the motion picture, "The Romance of Paper," portraying all the processes connected with the manufacture of paper, was shown for the first time.

The "baby" papermaking machine, in the exhibit of the American Writing Paper Company, attracted crowds continuously. In conjunction with an exhibit showing the "Eagle-A" line of papers, together with the various materials used in the making of paper, shown in their different stages, this machine actually made paper in the same manner as on the enormous Fourdrinier machines.

The Chicago Paper Company showed its line of papers, including the Foldwell Enamel, the folding qualities of which were demonstrated on a Cleveland folder in actual operation.



President William R. Goodheart, of the Chicago Club of Printing House Craftsmen, writing his reply to President Harding's greeting on paper made on the "baby" paper machine.

The Cleveland Folding Machine Company showed the Model C and the Model E Cleveland folders, with the Model B automatic feeders in two sizes.

Photoengraving processes were demonstrated by the F. Wesel Manufacturing Company in an unusual manner, a complete photoengraving plant being shown, made up of Wesel equipment, including some new devices for the purpose of facilitating production and reducing costs.

The instructive exhibit of the Manz Engraving Company is mentioned in the Processwork department of this issue, hence comment is unnecessary here.

Printing of halftones on Certificate Bond paper was featured by the Crocker-McElwain Company, this being one of the unusual demonstrations that attracted considerable attention.

Overlay processes were also among the exhibits that attracted attention. The A. M. Collins Manufacturing Company gave actual demonstrations of the Oak Leaf chalk overlay, in addition to showing its line of cover papers, cardboards, etc.

The Typolith overlay process was shown and demonstrations given in the booth of the Johnson Automatic Roller Rack Company, in conjunction with the display of efficiency devices for the pressroom, such as the roller racks and make ready tables.

The latest developments in composing machines naturally demanded attention, and those in charge of these exhibits were kept busy. The Lanston Monotype Machine Company kept four machines in actual operation, with other exhibits demonstrating the advantages of the machines and features of the nondistribution system, also emphasizing the new trade plant cooperation service which has grown rapidly since it was started a comparatively short time ago.

The Mergenthaler Linotype Company's exhibit contained three machines, Models 14, 22 and 24, and included an extensive display of linotype typography, showing what can be done on the machine in the way of high grade typography.

The Intertype Corporation showed the new Model D-sm intertype, which sets to 42 ems measure, also the Model C-sm machine, with exhibits showing different features and advantages of the intertype.

Two models of the linograph were shown by the Linograph Company, the Model 1, the regular single magazine, and the new

ber of specimens of unusual work that has been done by the electrotyping process in the past, many of the pieces being of historical interest and also demonstrating the fact that there are possibilities in the process for producing work other than the ordinary every day printing plates to which we are all accustomed. In addition, moving pictures showing the different steps in the making of an electrotypes were shown.

The Harris Automatic Press Company arranged an excellent exhibit of work done on its offset presses by many of the leading lithographers of the country, and demonstrated how the work is produced by having a 36 by 48 Harris offset press, equipped with the Harris pile feeder and pile delivery, in actual operation.

George R. Swart & Co. demonstrated the G. R. S. continuous pressfeeder, the Frohn "Simplex" pile feeder attached to a Cleveland folding machine, the Chambers quadruple folder with King continuous feeder, and other machines for printers and binders.

The Royal Electrotypes Company prepared a splendid exhibit showing the various stages in the making of lead mold electrotypes, including an attractive display of colorwork printed from lead mold electrotypes.

The Rapid Electrotypes Company's exhibit contained photographs of the enormous plant, both exterior and interior, with other features showing the work produced in the plant.

Charles H. Collins featured the Climax roller washing machine, giving demonstrations of its efficiency and the advantages over the old method of washing rollers by hand, also the Juengst automatic continuous side stitcher made by the American Assembling Machine Company.

Paper drills, bundling presses and bookbinders' stand presses made up the exhibit of the Berry Machine Company.

The Christensen Machine Company demonstrated the practical working qualities of the Christensen automatic stitching machine.

Combined in the booths of the Wood & Nathan Company were the Standard high speed automatic job press and the Virkotype embossing machine.

Various efficiency and safety devices were on display in the booth presided over by Gene Turner, among them the type high disc planer, register guide, vibrator roller, Morgans & Wilcox job lock, and the safety guard for platen presses.



F. Wesel Manufacturing Company's Display.

Model 3, which is a multiple magazine machine and in which are incorporated many new features.

Machines exhibited by The Seybold Machine Company were demonstrating their working qualities at all times, being kept busy on work produced in the exposition. Here was shown the 32 inch automatic cutter, produced especially for the small shops desiring the facilities of the heavier machines, also the Seybold three knife book trimmer, the book compressor and a corner cutter. This exhibit was under the supervision of the western sales agents, the Charles N. Stevens Company, who also showed the paper drill for round hole punching, made by the J. T. Wright Company.

A Ludlow typograph, the machine which "completes the non-distribution system," was shown in operation in the booth of the Ludlow Typograph Company, and demonstrated its adaptability to display composition by casting type faces up to 72 point on a single slug. An exhibit showing how the machine is being used to produce display lines for advertising and other printed matter, also a number of specimens of matter cast on the machine, commanded a great amount of attention. The company also exhibited the Elrod lead, slug and rule caster.

The white clad "angels" of the Miller Saw-Trimmer Company were on the job at all times to demonstrate the various devices and accessories produced by the company. In the exhibit could be seen five Chandler & Price presses, among which was included one of the new Super Series 12 by 18 presses, all equipped with the Miller automatic feeders; a Miller universal saw trimmer with router and jig saw attachment; a Miller special purpose saw trimmer; bench saw trimmer; the Miller C saw attached to a linotype machine; also a new addition to the company's line, the Miller cylinder press feeder.

Miehle presses were shown to good advantage, actually "grinding out work" all the time, in the booths of the Miehle Printing Press & Manufacturing Company. These presses were equipped with the Dexter suction feeder and the new G. R. S. (George R. Swart) continuous feeder, also with the extension delivery.

In the Premier and Potter Printing Press Company's exhibit the Potter offset press was being operated with the Dexter suction pile feeder and the automatic pile delivery. The Premier printing press, equipped with the Cross continuous feeder and extension delivery, and the Whitlock pony press, were also in operation.

An especially interesting and educational exhibit was arranged by the Chicago Employing Electrotypers Association, showing different steps in the making of an electrotypes, together with a num-



Seybold Machine Company's Exhibit.

The Printing Machinery Company demonstrated the Warnock diagonal block and register hook system, with other devices and appliances handled by the company.

The Margach metal feeder for typesetting machines was shown by the Printers Supply Company.

In the booth of the Barrett Bindery Company was an interesting display of the work done by the company, consisting of various styles of binders; cutouts, such as easels for display cards, etc.; also the Barrett-Ambait hand punch, a small machine which can be used effectively for punching any of three standard sizes of round holes in loose leaf sheets.

The United Printing Machinery Company gave an effective demonstration of the Chapman electric neutralizer, and also had the U. P. M. bronzing machine on exhibit, together with an elaborate display of samples of printing in which bronzing was used, these being produced on the machine.

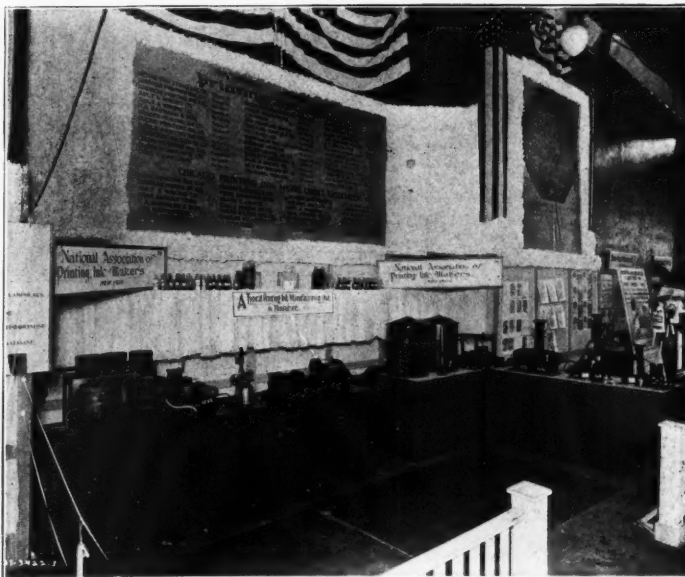
The ruling machines displayed by the Lindblad Corporation attracted attention. In addition to showing the single machine in operation, ruling sheets one way at a time, the company also had a two unit machine, or what might be called two machines working in "tandem," the cross ruling being done on one unit, and the sheets transferred automatically to the second unit for the down ruling, absolute register being maintained throughout the operation.

The Potdevin Machine Company's exhibit consisted of several sizes of gluing machines, which can be used for gluing either one or more strips across the sheet or the entire sheet as desired, on any materials used by the bookbinder (paper, cardboard or cloth), the machines being made for widths of 12, 18 or 24 inches. Paper bag, waxing and envelope machinery made by the company also had a place in the exhibit.

The Hacker line of printers' machinery and specialties was shown by the Hacker Manufacturing Company. Here were shown the Hacker test press, especially prepared for locating the defects in electrotypes; the plate gage and rectifier, an effective device for ascertaining the required amount of underlay required for plates before they are put on the press; the Poco and the Potter proof presses, and the type high planer.

One of the new devices which constantly attracted attention and aroused interest was the Friel check imprinter, displayed by Friel & Friel. This device can be attached to a Gordon press, or the press can be secured complete, and is arranged so that, in imprinting checks three on, for instance, the imprint is set once in any desired form, locked in the special chase and put in the press. When the sheet is fed into the press in the ordinary manner, head down, the first impression is made on the top check; the chase is then automatically raised so that the second impression is made on the middle check, and the third impression on the bottom check.

C. R. & W. A. Nelson gave a special demonstration of the Nelson heavy duty machine for punching, die cutting and tab cutting, and also the Universal drill jig for loose leaf work.



Miniature Ink Plant exhibited by National Association of Printing Ink Makers.

Bookbinding machinery was exhibited by E. C. Fuller Company, among the items exhibited being the National wire stitching machine, which has a single adjustment with automatic regulator for the wire feed; also the Smyth book sewing machine, which sews sections from 2 by 2½ inches in size up to 9 by 12 inches.

Fourteen Dexter machines for printers and binders were demonstrated in the booths of the Dexter Folder Company, among them the Dexter inserting and wire stitching folder, which takes signatures without the last fold, places the cover on wire stitchers and then makes the last fold.

The Post automatic envelope printing press is another new development which aroused interest. This press, the product of the inventive genius of C. L. Post, takes the envelopes from the pile, opens the flap, prints the corner card, and delivers the envelope with the flap folded back in the proper position. Mr. Post also exhibited his tympan holder and make ready saver.

The Poor Richard Corporation showed its new collator, also a drying machine as well as the Poor Richard color presses.

A No. 4 bookbinders' embosser, an 18 by 37 die press, and a 36 inch new model auto clamp paper cutter, comprised the exhibit of the T. W. & C. B. Sheridan Company.

The Cowan Truck Company showed the lift truck known as the Transveyor, also the Cowan electric self loading elevating truck, the latter being kept busy a good part of the time hauling loads around the exposition hall.

Proof presses were shown by The Vandercook Press, among them being the composing room cylinder and a photoengravers' proof press. Mr. Vandercook also demonstrated his vibrator rollers for platen presses.

A rather extensive display of wood mounting bases was made by J. W. Pitt, Incorporated.

Type metals are naturally difficult to display to advantage, yet attractive, interesting and educative exhibits were arranged by manufacturers of these metals. Not only were samples of the different metals to be examined, but by photographs and through other methods the visitors to these booths were given a good idea of how the metals are prepared. The metal houses represented were Gardiner Metal Company and E. W. Blatchford Company.

The National Bundle Tyer Company also had an interesting display of its machines, and these were kept busy tying packages.



Part of Exhibit of National Association of Printing Ink Makers.

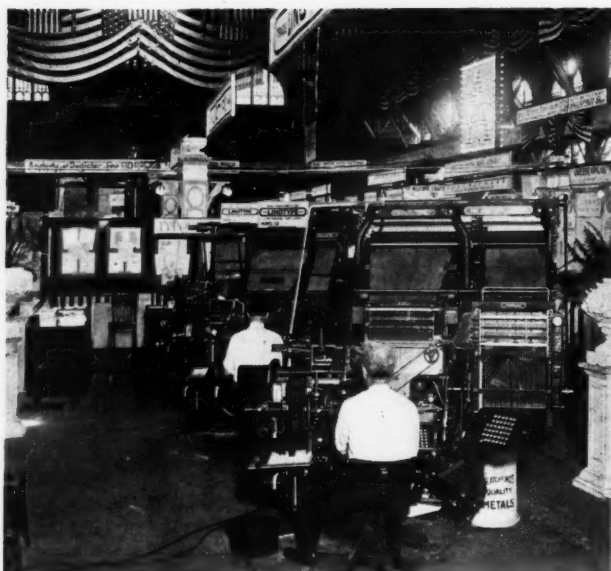


Exhibit of the Mergenthaler Linotype Company.

The C. B. Henschel Company gave demonstrations of the work done by the Milwaukee bronzer.

The Blatchford patent base was demonstrated continuously in the booth of the E. W. Blatchford Company.

Metal racks, cabinets and imposing tables, as well as other metal furniture for the composing room were displayed by the Chicago Metal Manufacturing Company.

Those who were interested in learning more about the manufacture of printing inks had an excellent opportunity in the exhibit of the National Association of Printing Ink Manufacturers, where they could view a typical printing ink manufacturing plant in miniature, actually mixing ink. Then, again, in the instructive chart which covered the entire back of the booths of the George H. Morrill Company, were shown the various ingredients used and the manner in which they are mixed.

Six models of the Bunn package tying machines were on exhibit in the booth of B. H. Bunn & Co., and these were kept busy demonstrating their effectiveness by tying packages for visitors.

Printers' rollers were also exhibited to advantage in several booths, the displays consisting of rollers in various sizes, with other features explaining the processes of manufacture. Firms exhibiting were Samuel Bingham's Sons Manufacturing Company, Chicago Roller Company, and the Ideal Roller Company.

The new Bickford roll feed press was shown in operation by Shattuck & Bickford. This innovation makes it possible to have the automatic roll feed on the ordinary job press, the paper being delivered cut to size or rewound as desired. Special attachments make it possible to punch any number of holes desired across the web, also to perforate either across the web or lengthwise.

The Anderson high speed job folder was demonstrated by C. F. Anderson & Co., also folders made by the company for special requirements, as well as the Anderson bundling press.

The Brackett Stripping Machine Company was also in evidence with its stripping machine, which attaches strips to the backs of books, thereby giving added strength and longer life to the books.

In the booth of the A. O. K. Equipment Company was to be seen the Stuebing tin mounting machine for attaching the tin strips at the tops of calendars and other hangers, also the Stuebing lift trucks made by the Stuebing Truck Company.

Demonstrations of the Barrett lift trucks and lift truck platforms were given by the Barrett-Cravens Company.

Two of the Osterlind printing presses were in operation in the booths occupied by the Osterlind Printing Press & Manufacturing Company, one being fed by hand, the other having the new Kluge automatic feeder attached.

The C. & G. Trimmer, the invention of E. Cheshire, and made by the C. & G. Manufacturing Company, is another efficient device that was displayed and demonstrated.

The Monitor line of wire stitchers and bookbinders' machinery was shown by the Latham Machinery Company, several models of the wire stitchers as well as perforating, punching and numbering machines, and the bench lever embosser, being on display.

The new model National book sewing machine, for edition, catalogue and light blank book work, also the Kugler looping machine, which makes single loop hangers for pamphlet work as well as two hole loop hangers for calendars, etc., were shown in the exhibit of the Joseph E. Smyth Company.

Some new developments in punching, perforating and stitching machines were shown by P. F. Rosback Company.

Another new device which was shown for the first time was the instant set mitring gage, an attachment for the Laclede saw trimmer, made by the Laclede Manufacturing Company. Two models of the Laclede saw trimmer, the small size remelting furnace, as well as specimen sheets showing the new type faces made by the Laclede Type Foundry, comprised the exhibit.

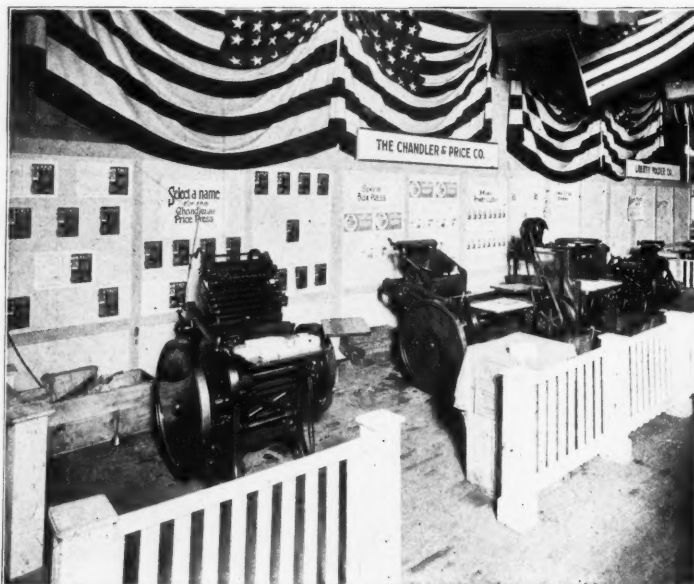
The new Trimosaw was shown by the Hill-Curtis Company, two of the No. 3 models and one Junior saw being on display.

Electrical etching for photoengravers was demonstrated by the Weeks Photoengraving Company, one of the Weeks electrical etching machines being used for this purpose.

Another simple, yet efficient, time saving device was shown by the Printers Products Company. This was the gripper perforator and scoring device, made by the Wenona Manufacturing Company, which can be attached to any standard make of job press in the same manner as the ordinary gripper, and which will perforate or score the sheet at the same time it is being printed.

Cline-Westinghouse motors and controllers were not only exhibited in the booth of the Cline Electric Manufacturing Company, but visitors had the opportunity to witness these electrical devices in actual operation on many of the machines in the other exhibits.

Book stitching machines, as well as box stitching machines, three of the first and two of the latter, were proving their efficiency to the visitors at the booth of the J. L. Morrison Company.



The Chandler & Price Exhibit.

Knives for paper cutting machines were shown in various sizes by the Simonds Manufacturing Company, together with steel rule for cutting and creasing, and circular paper cutters.

Printing plates made by the Star-Kee process were exhibited in the booth of the Star-Kee Process Company.

Three new Mentges folding machines, and also the Multicolor press, were exhibited by the Multicolor Sales Company.

The Fortified interchangeable electric pot for composing machines was demonstrated in actual operation in the booth of the Fortified Manufacturing Company.

Reducol compound, Magic type and roller wash, paste dryer, gloss paste, electrical destroyer, Richter's superior metal cleaner, were some of the items which interested visitors in the exhibit of the Indiana Chemical & Manufacturing Company.

The Hancock lineup machine was demonstrated for the first time by the Latham Automatic Registering Company, and the Latham Plate mounting system was also shown and explained.

The McCain automatic feeder, which can be attached to all makes of folding machines, comprised the exhibit of McCain Brothers Manufacturing Company.

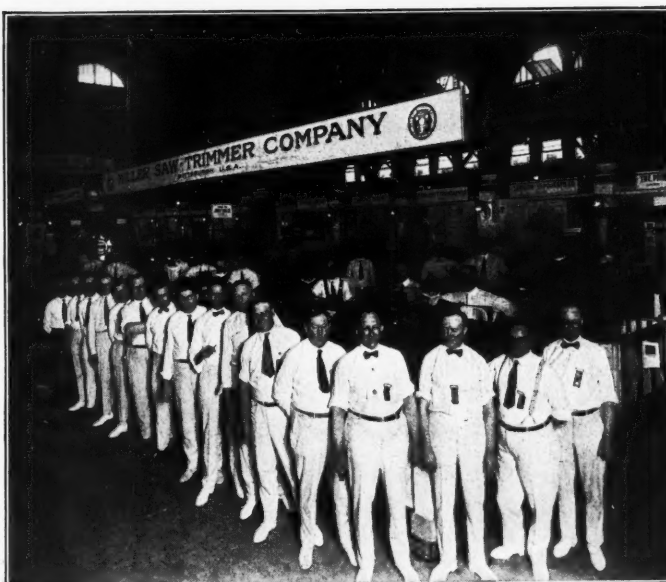
An interesting display, showing the machines and methods comprising the Claybourn process of plate treatment for correcting printing plates, which have been devised by the Menasha Machine Manufacturing Company, occupied four booths and constantly attracted the attention of those who are interested in gaining greater efficiency in connection with the make ready of plates. The Claybourn non-stretch curved plate process was also demonstrated.

The Premier register table was another efficient piece of equipment that proved of interest. This was shown by the Premier Register Table Company.

The complete line of printers' supplies made and sold by H. B. Rouse & Co. presented a display that created no little interest.

Important features and advantages of the John Thomson presses were demonstrated and explained by the John Thomson Press Company.

The Thompson type, lead and rule caster attracted attention in the booth of the Thompson Type Machine Company.



The White Clad "Angels" of the Miller Saw Trimmer Company Were in Evidence.

In continuous operation and attracting a great amount of interest, was the Taylor registering projector, exhibited by the Taylor Registering Projector Company.

The Universal-Peerless rotary perforator, also the Peerless foot power perforator, together with other machines comprising its line of printers' and bookbinders' machinery were exhibited by A. G. Burton's Son, Incorporated.

Another new appliance exhibited for the first time was the Super Pony ink fountain for platen presses, shown by the American Millers & Manufacturers Trading Company.

Important work that is being done for the benefit of the printing and allied trades, with special emphasis on the educational side, was explained by representatives of the United Typothetae of America in the booth maintained by that organization.

Special credit is due A. F. Lewis & Co., publishers of the Printing Trades Blue Book, who maintained a special free stenographic service and information bureau as well as messenger service for the benefit of all visitors and exhibitors.

Special credit is also due Walden Sons & Mott, Incorporated, for the efficient manner in which they handled the official paper known as the *Printing Daily*, giving a complete resume of the activities and important events each day.

Of course, the other printing trade papers were in evidence, each one showing the special educational work it is doing for the benefit of the allied trades. Exhibits were maintained by *The American Printer*, *The Ben Franklin Monthly*, *The National Lithographer*, *The National Printer-Journalist*, and *THE INLAND PRINTER*.

Of course, we must not forget the Old Time Printers' Association of Chicago, in whose booth many old friends had the opportunity of meeting and recalling tales of the "good old days." Neither must we overlook the section maintained by the Printers' Supplymen's Club of Chicago, where the supplymen from all over the country could gather, and where the international organization of those selling to the printing and allied trades was brought into being. A special notice of this new organization is made elsewhere in this issue.



How the Royal Electrotpe Company Demonstrated the Advantages of Its Product.

Other exhibits were made by the Addressograph Company; American Multigraph Sales Company; James L. Beck; Chicago Devices Company; Chicago Lino Tabler Company; Economy Products Company; Efficiency Device Company; Fischel Paper Company; Goudy Manufacturing Company; Grier Press; A. W. Hall & Co.; R. G. Haskins Company; Ideal Stitcher & Manufacturing Company; International Paper Box Machine Company; David J. Malloy Company; Marathon Electric Company; S. A.

and discussed, the addresses at the Convention, and by the unmistakable business interest at the Exposition in every equipment that promised improved quality or increased economy in operation. There was, throughout, a spirit of vigorous inquiry and close, critical study of all the exhibits for definitely practical purposes, and the exhibitors found themselves rather strenuously employed, day after day, demonstrating to the printers from all parts of the country who were confidently preparing for the business ahead of them.—*From The Linotype Bulletin.*



Booth of the Inland Printer.

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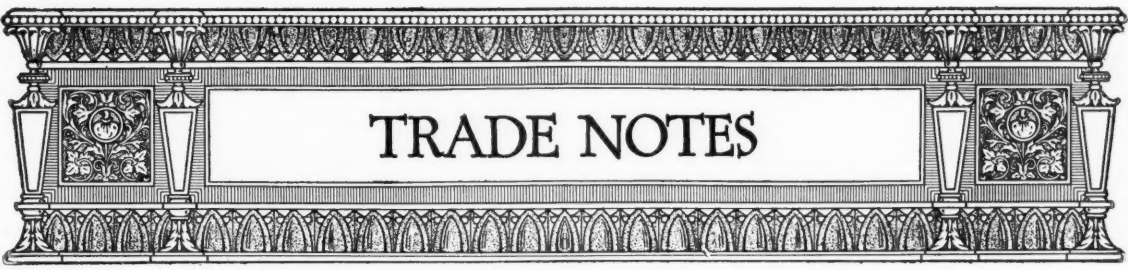
In 1870 I sold the paper (its name had been changed to the *Grant City Star*) to James M. Pierce, who became the owner of three great farm journals, the *Iowa Homestead*, the *Wisconsin Farmer* and the *Farmer and Stockman* of Missouri. He died suddenly at his home in Des Moines, Iowa, on the first day of last November.

I plan to visit a sister in Harrison County, Missouri, the middle of this month and will endeavor to take a trip to Grant City and ascertain what became of this pioneer press, and its early history.

With kind regards, fraternally yours,

CHARLES H. KOHLMAN.

In a subsequent letter Mr. Kohlman offers the suggestion that possession of the old press referred to be acquired by The Old Time Printers' Association, and, under its auspices, placed in a museum for preservation. In future expositions this press, as well as other ancient printing contrivances which might be available, could be shown as relics of the past in contrast with the machinery of today.—*Samuel K. Parker.*



TRADE NOTES

Brief mention of men and events associated with the printing and allied industries will be published under this heading. Items for this department should be sent before the tenth day of the month.

Remarkable Growth of Australian Paper House

The firm of B. J. Ball, Limited, entered the paper business in Sydney, Australia, twelve years ago, and since then has opened branches in Brisbane and Melbourne and in Auckland, New Zealand, to take care of the rapid increase in the volume of business. To announce the removal of the Melbourne branch to larger quarters the company issued a handsome booklet "The Business that Service Built."

New Agents for Shattuck & Bickford

The following new agencies for the Shattuck and Bickford roll feed job press have been announced: New York, George R. Swart & Co., Printing Crafts Building; Chicago, Harnett, Weatherly & Hoffert, 608 South Dearborn street; Minneapolis, Printers' Supply Company, 306 South Sixth street. The company reports that present business and future prospects are exceedingly gratifying.

Charles H. Kirnard Joins Edward Engelmänn, Inc.

Charles H. Kirnard has joined forces with Edward Engelmänn, Incorporated, manufacturers of lithographing and printing inks, 347 West Broadway, New York city. Mr. Kirnard will superintend the manufacturing end of the business, having had twenty-five years' experience in the art of inkmaking with concerns such as George H. Morrill Company, J. M. Huber, Sinclair & Valentine, and Gray's Ferry Ink Company.

Gorton Paper Corporation Organized

Clifford W. Gorton, who for the past two years has been manager of the New Haven Paper Company's branch at Bridgeport, Connecticut, has organized the Gorton Paper Corporation, capitalized at \$50,000. The new company handles fine and coarse papers and paper specialties. Its offices are at 181-195 Cannon street, Bridgeport.

Toronto Typefoundry to Represent Intertype in Canada.

Announcement has been made by Vice President G. C. Willings of the Intertype Corporation, that the Toronto Typefoundry Co., Limited, will handle the sale of intertypes in the Dominion of Canada, succeeding Miller & Richard. The forces of the Toronto Typefoundry Company, Limited, are well acquainted with the handling of slug casting composing machines. The com-

pany maintains offices in Toronto, Montreal, Winnipeg and Regina, and will carry demonstration machines, also a stock of parts and supplies for customers, at its principal offices.

R. J. Frackleton Visits Orient

R. J. Frackleton, president of the Chandler & Price Company, left September 1 for an extended trip through the Orient. Mr. Frackleton will visit Japan, China, Korea and the Philippines to investigate present conditions and future possibilities for the sale of printing machinery in these countries. The Chandler & Price Company has been doing business in the Orient for several years, and Mr. Frackleton is making the trip to keep in touch with present requirements and to cooperate with the company's agents.

Annual Convention of Electrotypers

The twenty-fourth annual convention of the International Association of Electrotypers will be held at the Lafayette Hotel, Buffalo, New York, on Thursday, Friday and Saturday, September 22, 23 and 24. There will be a meeting of the executive committee of this organization at the same hotel on Wednesday, September 21. The tentative program of the entertainment features includes a visit to Niagara Falls Thursday afternoon, a banquet Thursday night, a luncheon for the ladies Friday noon, and a theater party for all in attendance at the convention Friday night. All the members in attendance have been invited to be present at the luncheon of the Rotary Club Thursday noon. An outline of the business program is now being prepared, due notice of which will be given to all engaged in the electrotyping industry.

N. E. A. Delegates to the Press Congress of the World

President E. E. Brodie of the National Editorial Association, has announced the following appointments as delegates to the Press Congress of the World, which will be held in Honolulu during October: W. W. Aikens, *Star*, Franklin, Ind.; John P. Herrick, *Breeze*, Olean, N. Y.; Dietrich Lamade, *Grit*, Williamsport, Pa.; H. U. Bailey, *Republican*, Princeton, Ill.; H. B. Hale, *Gazette*, East Hartford, Conn.; W. J. Smith, *Sun*, Waukegan, Ill.; Homer Harwood, *Watchman*, Warren, Mich.; H. R. Ripley, *Advertiser*, Tipton, Iowa; Fred Hadley, *Enterprise*, Winnebago, Minn.; Mrs. Charlotte Woodring, *Journal*, Peru, Ind.; George B. Dolliver, *Moon-Journal*,

Battle Creek, Mich.; W. R. Hodges, *Herald*, Sleepy Eye, Minn.; John C. Rogers, *Gazette*, Dyersburg, Tenn.; L. F. Black, *News*, Elgin, Ill.; E. S. Bronson, *American*, El Reno, Okla.; C. W. Baum, *News*, Perkasie, Pa.; A. T. Spivey, *Daily Journal*, E. St. Louis, Ill.; Joseph H. Zerbey, Jr., *Daily Republican*, Pottsville, Pa.; Jens K. Grondahl, *Daily Republican*, Red Wing, Minn.; George A. Nichols, *Vindicator & Republican*, Estherville, Iowa.

John S. Thompson Re-enters Printers' Supply Field

John S. Thompson, known wherever linotypes are used as the author of "The Mechanism of the Linotype," a text book for operators first published by THE INLAND PRINTER in 1902 and which has gone through five editions since, is getting back into harness again and will represent the Printers' Supply Company, of New York, and the C. & G. Manufacturing Company, of Chicago, upon his return to the Pacific Coast. Mr. Thompson will have his headquarters in San Francisco, and intends to handle, besides the Margach metal feeder and the C. & G. trimmer, other composing room devices. His long experience in the machine composition field gives assurance of valuable service to printers of the Pacific Coast.

Charles Everett Johnson With Bertsch & Cooper

Bertsch & Cooper, typographers and art counselors for advertisers, announce that Charles Everett Johnson and his staff of illustrators are now associated with them at 15 East Huron street, Chicago. Mr. Johnson, who is known throughout America as an authority on pictorial publicity, brings to the organization not only his own talent but the experience and abilities of the illustrators who have been working with him. The business will be conducted under the firm name of Bertsch & Cooper, Charles Everett Johnson, associate.

A New Book on Franklin

Many books have been printed and published on Franklin, some consisting of as many as ten volumes, but word comes from the Porte Publishing Company, Salt Lake City, that they are at work on a new book on Franklin which will consist of Benjamin Franklin's printing experiences and a complete yet concise biography of our Ben written by George E. Wray, and dealing principally with Franklin's printing and publishing experiences, and other matters of particular interest to printers.

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Soon after the close of the War of the Rebellion, Worth County was cut off from the north end of Gentry County, Missouri, and Grant City, the county seat, was laid out. C. G. Bridges, of Decatur County, Iowa, began the publication of a weekly, the *Worth County Enterprise*, when the village contained about a score of houses. I was his apprentice, and in two years became the publisher. The paper was printed on an old Ramsey hand press; its bed was lifted up against the platen when making an impression, otherwise it was similar to the old Washington press. It was first used in some eastern Missouri border town, the name of which I can not recall (it may have been Hannibal or Louisiana), and in the course of years moved westward as the Star of Empire took its course, ending its days of usefulness in the backwoods village.

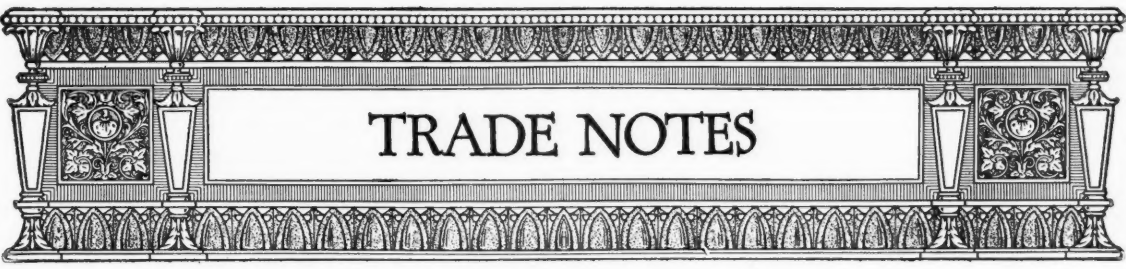
In 1870 I sold the paper (its name had been changed to the *Grant City Star*) to James M. Pierce, who became the owner of three great farm journals, the *Iowa Homestead*, the *Wisconsin Farmer* and the *Farmer and Stockman* of Missouri. He died suddenly at his home in Des Moines, Iowa, on the first day of last November.

I plan to visit a sister in Harrison County, Missouri, the middle of this month and will endeavor to take a trip to Grant City and ascertain what became of this pioneer press, and its early history.

With kind regards, fraternally yours,

CHARLES H. KOHLMAN.

In a subsequent letter Mr. Kohlman offers the suggestion that possession of the old press referred to be acquired by The Old Time Printers' Association, and, under its auspices, placed in a museum for preservation. In future expositions this press, as well as other ancient printing contrivances which might be available, could be shown as relics of the past in contrast with the machinery of today.—*Samuel K. Parker.*



TRADE NOTES

Brief mention of men and events associated with the printing and allied industries will be published under this heading.
Items for this department should be sent before the tenth day of the month.

Remarkable Growth of Australian Paper House

The firm of B. J. Ball, Limited, entered the paper business in Sydney, Australia, twelve years ago, and since then has opened branches in Brisbane and Melbourne and in Auckland, New Zealand, to take care of the rapid increase in the volume of business. To announce the removal of the Melbourne branch to larger quarters the company issued a handsome booklet "The Business that Service Built."

New Agents for Shattuck & Bickford

The following new agencies for the Shattuck and Bickford roll feed job press have been announced: New York, George R. Swart & Co., Printing Crafts Building; Chicago, Harnett, Weatherly & Hoffert, 608 South Dearborn street; Minneapolis, Printers' Supply Company, 306 South Sixth street. The company reports that present business and future prospects are exceedingly gratifying.

Charles H. Kinnard Joins Edward Engelmann, Inc.

Charles H. Kinnard has joined forces with Edward Engelmann, Incorporated, manufacturers of lithographing and printing inks, 347 West Broadway, New York city. Mr. Kinnard will superintend the manufacturing end of the business, having had twenty-five years' experience in the art of inkmaking with concerns such as George H. Morrill Company, J. M. Huber, Sinclair & Valentine, and Gray's Ferry Ink Company.

Gorton Paper Corporation Organized

Clifford W. Gorton, who for the past two years has been manager of the New Haven Paper Company's branch at Bridgeport, Connecticut, has organized the Gorton Paper Corporation, capitalized at \$50,000. The new company handles fine and coarse papers and paper specialties. Its offices are at 181-195 Cannon street, Bridgeport.

Toronto Typefoundry to Represent Intertype in Canada.

Announcement has been made by Vice President G. C. Willings of the Intertype Corporation, that the Toronto Typefoundry Co., Limited, will handle the sale of intertypes in the Dominion of Canada, succeeding Miller & Richard. The forces of the Toronto Typefoundry Company, Limited, are well acquainted with the handling of slug casting composing machines. The com-

pany maintains offices in Toronto, Montreal, Winnipeg and Regina, and will carry demonstration machines, also a stock of parts and supplies for customers, at its principal offices.

R. J. Frackleton Visits Orient

R. J. Frackleton, president of the Chandler & Price Company, left September 1 for an extended trip through the Orient. Mr. Frackleton will visit Japan, China, Korea and the Philippines to investigate present conditions and future possibilities for the sale of printing machinery in these countries. The Chandler & Price Company has been doing business in the Orient for several years, and Mr. Frackleton is making the trip to keep in touch with present requirements and to cooperate with the company's agents.

Annual Convention of Electrotypers

The twenty-fourth annual convention of the International Association of Electrotypers will be held at the Lafayette Hotel, Buffalo, New York, on Thursday, Friday and Saturday, September 22, 23 and 24. There will be a meeting of the executive committee of this organization at the same hotel on Wednesday, September 21. The tentative program of the entertainment features includes a visit to Niagara Falls Thursday afternoon, a banquet Thursday night, a luncheon for the ladies Friday noon, and a theater party for all in attendance at the convention Friday night. All the members in attendance have been invited to be present at the luncheon of the Rotary Club Thursday noon. An outline of the business program is now being prepared, due notice of which will be given to all engaged in the electrotyping industry.

N. E. A. Delegates to the Press Congress of the World

President E. E. Brodie of the National Editorial Association, has announced the following appointments as delegates to the Press Congress of the World, which will be held in Honolulu during October: W. W. Aikens, *Star*, Franklin, Ind.; John P. Herrick, *Breeze*, Olean, N. Y.; Dietrich Lamade, *Grit*, Williamsport, Pa.; H. U. Bailey, *Republican*, Princeton, Ill.; H. B. Hale, *Gazette*, East Hartford, Conn.; W. J. Smith, *Sun*, Waukegan, Ill.; Homer Harwood, *Watchman*, Warren, Mich.; H. R. Ripley, *Advertiser*, Tipton, Iowa; Fred Hadley, *Enterprise*, Winnebago, Minn.; Mrs. Charlotte Woodring, *Journal*, Peru, Ind.; George B. Dolliver, *Moon-Journal*,

Battle Creek, Mich.; W. R. Hodges, *Herald*, Sleepy Eye, Minn.; John C. Rogers, *Gazette*, Dyersburg, Tenn.; L. F. Black, *News*, Elgin, Ill.; E. S. Bronson, *American*, El Reno, Okla.; C. W. Baum, *News*, Perkasie, Pa.; A. T. Spivey, *Daily Journal*, E. St. Louis, Ill.; Joseph H. Zerbey, Jr., *Daily Republican*, Pottsville, Pa.; Jens K. Grondahl, *Daily Republican*, Red Wing, Minn.; George A. Nichols, *Vindicator & Republican*, Estherville, Iowa.

John S. Thompson Re-enters Printers' Supply Field

John S. Thompson, known wherever linotypes are used as the author of "The Mechanism of the Linotype," a text book for operators first published by THE INLAND PRINTER in 1902 and which has gone through five editions since, is getting back into harness again and will represent the Printers' Supply Company, of New York, and the C. & G. Manufacturing Company, of Chicago, upon his return to the Pacific Coast. Mr. Thompson will have his headquarters in San Francisco, and intends to handle, besides the Margach metal feeder and the C. & G. trimmer, other composing room devices. His long experience in the machine composition field gives assurance of valuable service to printers of the Pacific Coast.

Charles Everett Johnson With Bertsch & Cooper

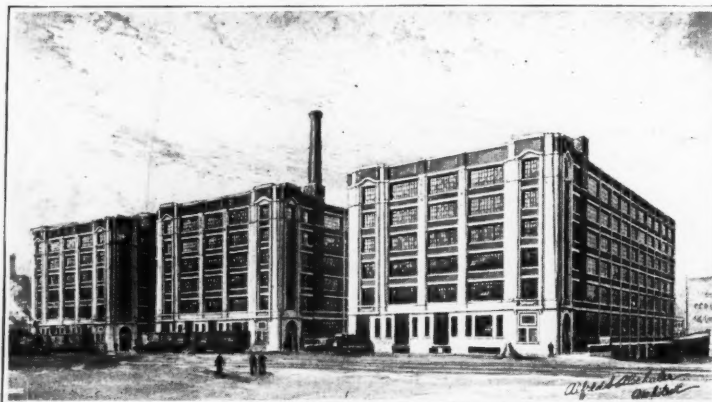
Bertsch & Cooper, typographers and art counselors for advertisers, announce that Charles Everett Johnson and his staff of illustrators are now associated with them at 15 East Huron street, Chicago. Mr. Johnson, who is known throughout America as an authority on pictorial publicity, brings to the organization not only his own talent but the experience and abilities of the illustrators who have been working with him. The business will be conducted under the firm name of Bertsch & Cooper, Charles Everett Johnson, associate.

A New Book on Franklin

Many books have been printed and published on Franklin, some consisting of as many as ten volumes, but word comes from the Porte Publishing Company, Salt Lake City, that they are at work on a new book on Franklin which will consist of Benjamin Franklin's printing experiences and a complete yet concise biography of our Ben written by George E. Wray, and dealing principally with Franklin's printing and publishing experiences, and other matters of particular interest to printers.

World's Largest Printing Plant to Be in Chicago

When the proposed new plant of the Cuneo-Henneberry Company is completed Chicago will have the largest printing plant in the world. The three new units to be con-



Proposed New Plant of the Cuneo-Henneberry Company.

structed, together with the Cuneo-Henneberry Company's present plant, it is said, will give that company an establishment much larger than that of the Curtis Publishing Company, Philadelphia, which is at present the largest in the world.

The site for the new plant is on the west side of Grove street, just south of Twenty-second street, across the road from the present Cuneo plant. It will extend back to the Chicago river. John F. Cuneo, president of the company, says it was the prospect of the lakes to the gulf and great lakes ocean waterways that induced the company to build the new plant on the river. The Cuneo-Henneberry Company uses 250 tons of paper daily when running at full capacity, and a great saving will be effected by having the material brought in by boat.

The plans for the new plant have been completed by Architect Alfred S. Alschuler, and work on the first unit will begin immediately. The first unit will contain 165,000 feet of floor space and will cost \$500,000. It will be completed by the first of next February.

The business of the Cuneo-Henneberry Company has grown remarkably during the past three years, from \$450,000 in 1918 to \$3,600,000 in 1920. Mr. Cuneo estimates that the business done by the firm in 1921 will amount to about \$4,500,000.

A. J. Hoerth Manager Wesel's Chicago Branch

During the week of the Graphic Arts Exposition, F. Wesel, president of the F. Wesel Manufacturing Company, appointed A. J. Hoerth as manager of the Chicago branch, the office of which is located in the Monadnock block. Mr. Hoerth took an active part in the organization of the Graphic Arts Exposition, serving on one of the committees, and it was largely due to his energy that the Wesel exhibit was installed and in operation when the doors of the Coliseum opened

on Saturday, July 23. Mr. Hoerth is well equipped to take care of the western interests of the F. Wesel Manufacturing Company. Printers, photoengravers, electrotypers and the newspapers will find him to be a real "service" man.

The traveling representative of Wesel's western office is George E. Haviland, a practical photoengraver and printer who has proved his ability at solving mechanical production problems in many fields.

"Standard Chromatic Chart of Color Composition"

It is becoming recognized more and more that the proper use of color in connection with printed matter is a big factor. Especially is this true with relation to advertising matter. A little touch of color appropriately used, frequently, in fact nearly always, makes the difference between success and failure in the appeal of any piece of printing that carries an advertising message. To make the proper selection of colors, to have just enough color and not overdo it, is something that has proved a difficult problem to many. It was with this in mind, and to give something that would be of assistance to those who have to make selections of colors for printed matter, that Charles E. Vautrain prepared his "Standard Chromatic Chart of Color Composition."

This new chart will be found of great value by those who desire to be sure that their color selections are correct. It is compact, yet it furnishes a wide range of correct color combinations in dominant, complementary and analogous harmonies—the publishers say over one hundred thousand combinations—and all colors can be visualized upon any stock in combinations of from one to six colors.

An extremely interesting as well as valuable addition to the chart has been made in the form of a "Correlation Chart of Color Interpretation," which gives the symbolism, characteristics, mood, influence and temperature of all colors that appear in the chromatic chart.

This new color chart is divided into three sections, section A, on the left, comprising the light values or tints; section B, in the center, containing the medium colors, and section C, on the right, the dark values or

solid colors. Each section is subdivided into ten units, representing the principal steps of the spectral or prismatic colors. On each unit are printed key numbers for selecting the various forms of harmonies.

The chart is in very compact form, measuring, when folded, $4\frac{1}{2}$ by $8\frac{1}{2}$ inches, and about one-half inch in thickness. It is made and distributed by The Chromachart Company, Holyoke, Massachusetts.

An Improved Electric Demagnetizer

A new and improved electric sheet heating device for cylinder and web printing presses is announced by the Utility Heater Company, Incorporated, 239 Center street, New York city. The company states that the heating units are guaranteed not to burn out and that they can not burn the sheets. Three different degrees of heat may be applied by simply turning a switch. It is light and simple and can be attached almost anywhere around the cylinder like an electric neutralizer. It is intended to take the place of both neutralizers and gas demagnetizers. This heater is the invention of Charles H. Cochrane, who formerly conducted a department of patents in THE INLAND PRINTER and was a frequent contributor of special articles.

About two years ago Mr. Cochrane set to work to produce an electric heater which could be given a guarantee of permanency, and his efforts have been successful. The heat secured is said to be steadier than the heat from a gas burner and it can be turned on by stages, low, medium and high heat, and the cost of electric current consumed is not excessive. The heating units are kept below red heat so the paper can not be set on fire. There is no danger of any of the heating units going dead and rendering the heater useless.

The Utility Heater Company also manufactures an open flame gas heater with automatic cutoff. Small heaters are also manufactured for Kelly presses and platen presses with Miller automatic feeders.

International Association of Printers' Supply Salesmen

Local clubs or guilds of salesmen handling supplies for the printing and allied trades have been in existence for several years past, and the thought has been in the minds of some of the leaders that the influence of these local bodies could be increased by forming an international organization. Arrangements were made for a combined meeting at the booth of the Printers' Supplymen's Club of Chicago at the Graphic Arts Exposition, and forty-nine members of the profession, representing six cities, met and completed the preliminary work of organization.

The preamble to the constitution and by laws which were adopted reads: "With a view to developing a community of interest and a fraternal spirit among printers' supply salesman of the United States, Canada and other countries, and for the purpose of assisting each other, existing societies of printers' supply salesmen, through their authorized delegates, do hereby organize themselves into an international organization."

The object, as stated in the constitution, is to encourage and foster a feeling of

friendship between printers' supply salesmen, to devise ways and means for bettering the condition and advancing the interests of the members, to spread this influence internationally through the establishment of local or sectional associations, and to develop a spirit of coöperation in all matters of mutual interest. Furthermore, it will be the object to encourage a high standard of proficiency, to promote the interest of the printing business in all its branches, and to maintain among the members a just and equitable method of conducting their business and work.

The officers elected to serve for the first term were: President, C. A. Dresser, New York; first vice president, Joseph A. Borden, Chicago; second vice president, M. E. Hays, Philadelphia; secretary, Charles A. Walden, Jr., New York; treasurer, C. P. Evans, Chicago. The Executive Committee consists of D. J. Casey, New York; Charles H. Collins, Chicago; William Griswold, San Francisco; Herbert F. Dixon, Philadelphia.

The meeting at Chicago was called to order by C. P. Evans, president of the Printers' Supplymen's Club of Chicago, who was elected temporary chairman, Charles H. Collins, secretary of the Chicago club, being elected temporary secretary.

A New Type Planer

A combined mallet and planer known as the "Ever-Ready" Two-in-One Type Planer has been put on the market by the Printers' Specialty Company, 508 South Dearborn street, Chicago. The mallet and planer are always together, which saves the time spent in locating them when either or both are misplaced. The planing block is bored to receive the hammer, which operates in the same manner as the plunger of a pump. The revolving handle makes possible the planing of forms at any angle on the stone or press bed. The invisible hammer hits on leather which reduces noise to the minimum. There are no glancing blows struck by this type planer as it strikes a straight downward blow in the exact spot needed in planing forms. The strength of the blow is regulated, thereby preventing the defacement of type faces, which is likely to happen through the misuse of the mallet.

Frederick Wallace Smith

On July 25 Frederick Wallace Smith, affectionately known among country publishers as "Dad" Smith, passed away at his home in Salt Lake City. A short funeral service was held by the B. P. O. E. and the body was taken to Minneapolis, Mr. Smith's former home, for burial.

Mr. Smith was born in Orange County, Vermont, in 1856 and went to Minnesota with his parents when he was fifteen years old. Here he lived until he went to Salt Lake City a year and a half ago to join R. T. Porte in the Porte Publishing Company. For many years Mr. Smith was traveling representative in the Northwest for the American Type Founders Company and other printers' supply houses. During this time he became acquainted with Mr. Porte, and later became interested in cost systems for printers. When Mr. Porte gave up the

printing business Mr. Smith joined the forces of the Robert S. Denham Company as a cost expert.

Mr. Smith is survived by his widow, two daughters, Mrs. Audrey S. Chute and Mrs. Margery E. Bell, and a son, Edmund A. Smith.

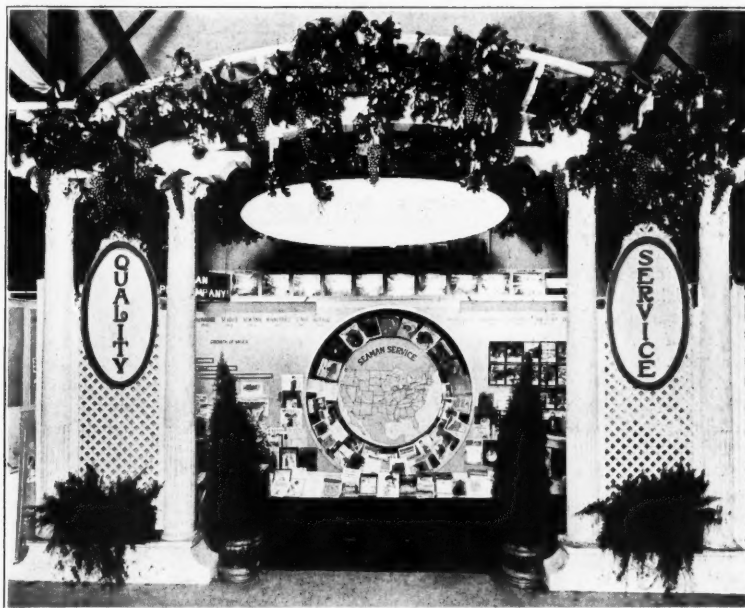
Typographical Table

One of the most complete and practical type charts we have yet seen is the Typographical Table published by the Typographical Table Company, 3804 "W" street, South Omaha, Nebraska. The table consists of four sheets, one each for 6, 8, 10 and 12 point type. The number of lines a given number of words will make in any face of 6, 8, 10 or 12 point type can be quickly ascertained and the depth of the page, set either solid or leaded, is instantly shown in inches. When cuts or initials are used, the number of extra lines required can be easily determined. These tables are printed on paper so that the layout man or composing room foreman can place them under the glass on his desk. If the desk is not covered with glass the tables may be mounted on binders' board or some other suitable material. Complete instructions for using are printed on the tables.

Notes from Headquarters of the United Typothetae

For the first time in many years an extraordinary session of the Executive Committee of the U. T. A., the regularly

was the time for the regular quarterly meeting of the Executive Council, but the officers and council felt that on account of the general conditions existing in the printing industry the meeting ought to be amplified into a meeting of the Executive Committee. Two days were devoted to the hearing of statements by each member of the committee and the Executive Council on the question of the U. T. A. and its labor policy. These statements were followed by a thorough discussion of three alternatives which lay before the U. T. A. First, to continue its present labor policy and the Open and Closed Shop Divisions and the Industrial Relations Committee as provided by amendments to the constitution at St. Louis last year; or, second, to abolish these divisions and divorce itself from labor matters entirely; or, third, to adopt a militant policy and take aggressive action in labor affairs, as an association. All present were united in the thought that nothing must be done which would interfere with the Typothetae's great educational aims and its mission of upbuilding the industry, and after a discussion and a process of elimination the committee finally took the attitude that it was not wise to trade horses in the middle of the stream and that the wisest thing to do, all things being considered, was to continue the present policy of Open and Closed Shop Divisions and to give this plan a thorough trial, it being the belief of many of the commit-



Artistic Paper Exhibit at Chicago's Pageant of Progress.

This illustration shows the handsome exhibit displayed by the Seaman Paper Company, 208 South LaSalle street, Chicago, at the Pageant of Progress which was held on the Municipal Pier, Chicago, July 30 to August 14. The exhibit comprises samples of printing of all classes, raw stock showing the various processes of papermaking, and a display of magazines of national circulation in which the paper was supplied wholly or in part by the Seaman Paper Company.

elected governing body of the association ad interim between conventions, was held at Chicago during the week of July 25 to 30. Meeting jointly with the committee were the officers, the Executive Council and the Committee on Industrial Relations. It

teemed that the present plan had not been thoroughly tried out. Accordingly, the committee voted that it was their opinion that no change ought to be made in the present constitutional plan for handling labor matters.

Chicago's First War Hero Honored by Old Time Printers

The memory of Chicago's first war hero, Ensign George Ronan, who was slain by Indians on August 15, 1812, while defending women and children fleeing from Fort Dearborn, was honored at the Municipal Pier, Sunday afternoon, Aug. 7. Members of the Old Time Printers' Association of Chicago gathered at Mandel Brothers' exhibit where Thomas A. O'Shaughnessy's mosaic art panel commemorating the immortality of valor was on display during the Pageant of Progress. Mrs. Mary Hollister-Launius placed a huge wreath at the base of the panel, and Ambrose Wyrick, a former member of the Metropolitan Opera Company, sang.

Mr. O'Shaughnessy presented the memorial to the Old Time Printers' Association, and a committee was named to provide a permanent home for it. President William J. Hack, Vice President John C. Harding, Edward M. Keating, William C. Hollister, B. Frank Howard, William Sleepeck and Mrs. Clara J. Shepard are the members of the committee.

Whitaker Paper Company Takes Over Wright-Barrett & Stilwell

A banquet celebrating the merger of the Wright-Barrett & Stilwell Company with the Whitaker Paper Company, of Cincinnati, was held at the Hotel St. Paul, St. Paul, Minnesota, on the evening of July 30. A. L. Whitaker, president of the Whitaker Paper Company, presided. The St. Paul house makes the twelfth fully organized division of the organization.

Bryant Venable, secretary of the Cincinnati organization and assistant to the president, was toastmaster. He reviewed briefly the growth of the Whitaker Paper Company in eighteen years and explained the method of standardized operation and centralized executive control according to which all the branch houses function, handling identical lines of merchandise from the same sources. He announced that the Wright-Barrett & Stilwell Division would become one of the Eagle A service houses of the American Writing Paper Company.

C. F. Wright, former president, and D. H. Wright, former vice president of the Wright-Barrett & Stilwell Company, both spoke in enthusiastic terms of the merger and announced their intention of remaining with the St. Paul Division. Practically the entire personnel of the old organization will be retained by the new management. Robert Shatsnider, formerly manager of the Dayton, Ohio, branch of the Whitaker Paper Company, will be manager of the St. Paul Division.

American Line Type Chart

A new type chart for printers, publishers and advertising men has been published by the Type Chart Publishers, P. O. Box 640, Cleveland, Ohio. The left hand vertical column contains the "type space" numbers in square ems pica; the top horizontal column contains the "words" numbers. By following the line containing the space number to the right, and the column con-

taining the words number downward until the two lines meet, the number representing the size and style of type face that can be used is quickly ascertained. The leading type faces from six point to eighteen point are listed. From this chart one can find out how much space copy will occupy when set in a certain size and style of type; what type may be safely used on a job, and the number of words required to fill a given space.

Good Demand for Printing Equipment in Mexico

When G. Ben McCormack, then assistant to W. M. Kelly, manager of the Kelly press department of the American Type Founders Company, was sojourning in Mexico for the benefit of his health last winter, he was asked by the National Paper and Type Company, Mexican agents for the Kelly press, to demonstrate that press to Mexican printers. As a result of the demonstration twenty-four presses were sold to printers in the leading cities of Mexico. The interest aroused by Mr. McCormack influenced a delegation of prominent printers to visit the Graphic Arts Exposition at Chicago where they gave several large orders for printing equipment. On his return to Jersey City Mr. McCormack was appointed Kelly press advertising and sales promotion manager. Mr. McCormack was born in Chicago. He has had a wide experience in the printing industry and has held executive positions in the United Kingdom, India, China, Japan and the Philippine Islands as well as in the United States. He has been connected with the Kelly press since its beginning.

Aids for House-Organs in Paper Industry

A clearing house for house-organs in the paper industry has been established by the American Paper and Pulp Association, the federation of paper manufacturers, in an effort to assist the editors of house-organs, employees' magazines and similar publications. It has been found that the paper industry has a large number of such publications, both in the manufacturing and merchandising fields, and some of the mill publications are of high standard. There has been, however, no systematic manner in which these company editors could exchange ideas and aid each other in their campaigns for safety, employees' welfare, and similar work on the part of either manufacturers or merchants. The new service, therefore, is expected to meet quite a need among the house-organ publishers, and its establishment has been received with many expressions of appreciation.

The American Paper and Pulp Association is not confining its new work to the publications of the manufacturers, but is preparing to coöperate also as desired with the distributors of the product of the mills. While the association will devote a department of its own publication, *The Paper and Pulp Industry*, to the house-organs, it will also through its information service send special material direct to the editors of the various company publications, to make one editor's "hunch" a suggestion to his

brother editor in another company. Special unique features in such magazines will thus be called to the attention of all in this field.

New Ink Distributor for Platen Presses

A new ink distributor for platen presses has recently been patented by R. O. Vandercook, Chicago. The inventor states that this device is simple in its construction and that it will outwear more complicated distributors. The new distributor is self adjusting and can be quickly put on or taken off the press. A new method is used for inducing lateral travel. It is free in action and eliminates friction producing springs usually used to reverse the travel. This system uses two distributors of different diameters on presses having three form rollers. Streaks are eliminated by giving the third or last roller a continuous supply of ink from all the other rollers. Non-slip truck wheels prevent the form rollers from slipping and slurring on the form and do away with the need of gears and racks.

Eugene Kelly Joins Metals Refining Company

The formation of a type metal department in its plant at Hammond, Indiana, has been entrusted to Eugene Kelly by the Metals Refining Company, of Chicago. Until recently Mr. Kelly was in charge of the British Smelting and Refining Company, of Montreal, Canada, but he is well acquainted with the printing trade in the Middle West, having sold type metal in this section before going to Canada in 1919. In a form letter to the trade Mr. Kelly states that all users of type will be welcome at the company's plant at Hammond. He says there is no mystery or secret connected with the manufacture of type metal, and the company will be pleased to demonstrate to interested visitors how it is made.

Massachusetts Team Wins Printers' Baseball Honors

At the close of the Union Printers' National Baseball Tournament, staged at Detroit, Michigan, from July 30 to August 6, the Massachusetts aggregation was awarded championship honors, with the Indiana team as runnerup.

Ten games were played in six days, and teams from the following named cities participated: Washington, D. C.; Indianapolis, Chicago, Roslindale, Mass.; Detroit, St. Paul, St. Louis, Brooklyn, Cincinnati, Cleveland, and New Brighton, Penn.

The prizes, which were presented by President Dallas on the evening of Saturday, August 6, consisted of the Garry Herrman Trophy; fifteen stick pins contributed by Addie Kummer; an equal number of engraved pocket knives from the Lanston Monotype Machine Company; as many more engraved cigarette cases from the Intertype Corporation, and fifteen seal leather wallets from the Mergenthaler Linotype Company.

Several boat trips and other forms of entertainment were provided throughout tournament week for the four hundred visiting printers and their wives.

THE INLAND PRINTER

HARRY HILLMAN, EDITOR

Published monthly by

THE INLAND PRINTER COMPANY

632 SHERMAN STREET, CHICAGO, U. S. A.

NEW YORK ADVERTISING OFFICE, 41 PARK ROW

ADDRESS ALL COMMUNICATIONS TO THE INLAND PRINTER COMPANY
632 SHERMAN STREET, CHICAGO

VOL. 67

SEPTEMBER, 1921

No. 6

THE INLAND PRINTER is issued promptly on the first of each month. It aims to furnish the latest and most authoritative information on all matters relating to the printing trades and allied industries. Contributions are solicited and prompt remittance made for all acceptable matter.

Members of Audit Bureau of Circulations; Associated Business Papers, Inc.; National Editorial Association; Graphic Arts Association Departmental of the Associated Advertising Clubs of the World; New York Master Printers' Association; New York Printers' Supply Salesmen's Guild; Printers' Supplymen's Club of Chicago; Chicago Association of Commerce.

SUBSCRIPTION RATES

One year, \$4.00; six months, \$2.00; payable always in advance. Sample copies, 40 cents; none free.

SUBSCRIPTIONS may be sent by express, draft, money order or registered letter. Make all remittances payable to The Inland Printer Company.

When Subscriptions Expire, the magazine is discontinued unless a renewal is received previous to the publication of the following issue. Subscribers will avoid any delay in the receipt of the first copy of their renewal by remitting promptly.

Foreign Subscriptions.—To Canada, postage prepaid, four dollars and fifty cents; to all other countries within the postal union, postage prepaid, five dollars per annum in advance. Make foreign money orders payable to The Inland Printer Company. No foreign postage stamps accepted.

IMPORTANT.—Foreign money orders received in the United States do not bear the name of the sender. Foreign subscribers should be careful to send letters of advice at same time remittance is sent, to insure proper credit.

Single copies may be obtained from all news dealers and typefounders throughout the United States and Canada, and subscriptions may be made through the same agencies.

Patrons will confer a favor by sending us the names of responsible news dealers who do not keep it on sale.

ADVERTISING RATES

Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to secure insertion in the issue of any month, should reach this office not later than the fifteenth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to fulfil honestly the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

THE INLAND PRINTER reserves the right to reject any advertisement for cause.

FOREIGN AGENTS

RAITHBY, LAWRENCE & Co. (Limited), De Montfort Press, Leicester, England.
RAITHBY, LAWRENCE & Co. (Limited), Thanet House, 231 Strand, London, W. C., England.

PENROSE & Co., 109 Farringdon Road, London, E. C., England.
WM. DAWSON & Sons, Cannon House, Brems buildings, London, E. C., England.

ALEX. COWAN & Sons (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia.

ALEX. COWAN & Sons (Limited), Wellington, New Zealand.

F. T. WIMBLE & Co., 87 Clarence street, Sydney, N. S. W.

H. CALMELS, 150 Boulevard du Montparnasse, Paris, France.

JOHN DICKINSON & Co. (Limited), Cape Town, Durban and Johannesburg, South Africa.

A. OUDSHOORN, 23 Avenue de Gravelle, Charenton, France.

WANT ADVERTISEMENTS

Prices for this department: Under heading "Situations Wanted," 35 cents per line; minimum 70 cents; three lines for \$1.00. Under all other headings, price is 50 cents per line; minimum \$1.00. Count ten words to the line. Address to be counted. Price the same whether one or more insertions are taken. **Cash must accompany order.** The insertion of ads. received in Chicago later than the fifteenth of the month preceding publication not guaranteed. We can not send copies of THE INLAND PRINTER Free to classified advertisers. Remit 40 cents additional if copy is desired.

BUSINESS OPPORTUNITIES

HALF-INTEREST in weekly newspaper and job business in prosperous north-western city of 3,500 available to competent mechanic who can take entire charge of production; no editorial duties; money-making proposition requiring a high-class man; two linotypes, three presses, Miller saw, Boston stitcher and other modern equipment, electrically operated; at least \$6,000 cash required. S 444.

WANTED—Printer or publisher, Catholic, to back new monthly in virgin field of big institutional buyers and builders. I have intimate acquaintance with field and long editorial and publishing experience. S 443.

WANTED—One live, hustling printer in each locality to handle our line of sales and order books, duplicate and triplicate, carbon sheet or carbonized; large demand; liberal commission. THE WIRTH SALESBOOK CO., Chicago.

FOR SALE—Good established job printing office in Indiana county seat; price \$3,500. S 224.

FOR SALE

FOR SALE: PRESSES—Two 70-inch 6/0 two-color Miehle presses; one 56-inch 1/0 two-color Miehle press; 1 5-E Whitlock pony press, bed size 27 by 31 inches, 230 volts D. C. motor; 1 No. 5 Optimus cylinder press, bed 30 by 43 inches, 3 H. P., 220 volts, D. C. Sprague motor; 1 Hoe double sheet rotary press, 44 by 64 inches, two Cross feeders and 230 volts D. C. motor; 1 John Thomson press, size 14 by 22 inches, style "1" Laureate; 1 Golding jobber, size 19 by 21 inches, 220 volt motor; 1 John Thomson scoring and creasing press, size 20 by 30 inches. FOLDERS AND FEEDERS—1 Dexter No. 90 jobbing folder, 33 by 46 inches; 1 Dexter 49-inch D/16 folding machine; 1 33-inch Cross folder feeder; 1 Chambers 62-inch D/16 folder; 1 Brown 74-inch D/16 folder; 1 Anderson 32-inch single fold folder. MISCELLANEOUS BOOKBINDERS EQUIPMENT—1 Marresford tipping machine, 5 by 7 to 9 by 12 inches, practically new; 1 Sheridan 12-inch book covering machine; 1 Seybold double head 7 by 38 inch die press; 1 Robinson rotary board cutter; 1 Model "B" Cleveland folding machine, four parallel folds; 2 Seybold round cornering machines; 1 Hickok rotary board cutter; 1 Sheridan arch smasher; 1 H. L. Roberts silk stitching machine; 50 brass bound punch boards, 18 by 24 inches; 1 Juengst gathering machine, 10 boxes, 9 by 12 inches, with three wire stitchers, Cline 220 D. C. motor, practically new; Elliott addressing and mailing machines. GEORGE R. SWART & CO., Inc., Printing Crafts bldg., 461 Eighth avenue, New York city.

FOR SALE—New and overhauled machinery for printing, binding, and cutting and creasing; cylinders 16 by 21 up to 50 by 74; new and overhauled Chandler & Price job presses, Lee two-revolution presses, paper cutters, folders, stitchers, proof presses, punches and special machinery; Hamilton cabinets; stone frames; 26 by 34, 31 by 42, 39 by 33, and 46 by 62 Modern Style Miehles. Write for particulars. 53-inch Kent Old Style semi-auto power cutter; 30-inch Diamond power cutter; 25 by 32 Potter self-inking proof press, with feed board and grippers; 14 by 22 late style 6-c Thomson press; also other 10 by 15 and 13 by 19, 14 by 22 Universal and Colts presses; 33 by 45 Brown modern jobbing folder, a fine machine for any office; 39 by 53 late style Miehle two-revolution press; large stock used Challenge and Latham hooks and blocks; 24-inch paper punch. Tell us your wants and machinery or outfit you have for sale. WANNER MACHINERY CO., 714-716 S. Dearborn street, Chicago.

FOR SALE—Kidder rotaries: 28 by 20 inch perfecter, flat or folded delivery; 30 by 30 inch and 40 by 48 inch, perfecting and extra color on face; 30 by 40 inch, 36 by 48 inch, two-color and 30 by 20 inch one-color rotary wrapping paper presses; roll feed bed and platen Kidder; 15 by 30 inch and 12 by 16 inch two-color perfecting with attachments, also 8 by 12 inch one-color. GIBBS-BROWER COMPANY, 261 Broadway, New York city.

FOR SALE—One 40-inch one-color Kidder press, rewinds or delivers flat; one 48-inch two-color Kidder press, rewinds or delivers flat; one two-color bag printing machine; stereotyping equipment for presses; one 44-inch Acme self-clamping cutter; immediate delivery; price \$5,000 cash. THE OBSERVER, 208-210 Third avenue, Pittsburgh, Pa.

FOR SALE—New Monotype type, 6 to 36 point, large variety; type and border 50c lb.; "Unbreakable" leads and slugs (not Monotype) in 2-foot strips, 20c lb.; rule, 45c.; cut, 5c lb. extra; linotype and monotype composition. Send for catalog. GROSS TYPESETTING & FOUNDRY CO., 118 N. Third street, St. Louis, Mo.

FOR SALE—About 4,000 pounds useful type faces, 6 to 72 point; full cases, used for stereotyping only in large newspaper display ads; also California job cases and racks with steel runners. For particulars address WESTERN PRINTING MACHINERY CO., 1214 Pine street, St. Louis, Mo.

Megill's Patent SPRING TONGUE GAUGE PINS



QUICK ON

Send for booklet this and other styles.

MEGILL'S PATENT Automatic Register Gauge

automatically sets sheets to perfect register. Applies instantly to any make of popular job press. No fitting. Great in efficiency. Method of attaching does not interfere with raising tympan.

E. L. MEGILL, Pat. and Mfr.
60 Duane Street NEW YORK

From us or your dealer. Free booklets.

Megill's Patent DOUBLE-GRIP GAUGES



WISE GRIP

Send for booklet this and other styles.

Please Mention THE INLAND PRINTER When Writing to Advertisers.

FOR SALE—Used type "V" Meisel rotary sales book printing press; printing one color on each side, numbering one color on each side, perforating lengthwise, folding and cutting off sheets 15 inches long, with a casting box, shaving machine and 12 two-wheel numbering heads. S 441.

FOR SALE—No. 1 Linotype machine, newly rebuilt and in first-class mechanical condition; one font two-letter mats and one magazine included; just the machine for daily or weekly newspaper; \$1,100 cash. GROSS TYPESETTING & FOUNDRY CO., 118 N. Third street, St. Louis, Mo.

HOW ARE YOU GOING to break in new help if your type cases are not properly labeled? Send for samples of our label holders for type cases, and free booklet "How to Save Money in the Composing Room." HADDON BIN LABEL CO., Haddon Heights, N. J.

FOR SALE—Miehle Pony press, bed 26 by 34, with variable speed Kimble motor; both press and motor in fine running condition; also 14 by 22 Colts Armory and 8 by 12 C. & P. Gordon. THE MCCLURE COMPANY, Inc., Staunton, Virginia.

FOR SALE—Universal typecaster, 220 volt D. C. motor, first-class condition, with complete mold equipment, 6 to 36 point for type, quads and spaces; price \$850. FRANK NOSSEL, 38 Park Row, New York, N. Y.

FOR SALE—One 44 by 62 inch OOOO Miehle one-color press, with Upham attachment, making it capable of two-color work; A1 condition; reasonable price. S 319.

BOOKBINDERS' MACHINERY—New Model National book sewing machines, also rebuilt machines. Write for particulars. JOSEPH E. SMYTH CO., 638 Federal street, Chicago.

\$500 will buy HARRIS AUTOMATIC PRESS, 22 by 30, with steam bender; first-class condition. GARDNER NURSERY CO., Osage, Iowa.

FOR SALE—Cross feeder, 41 inch; 12 by 18 C. & P., with Miller feeder; Multicolor press, Anderson folder and bundling press. S 350.

FOR SALE—A 12 by 18 Humana feeder in perfect condition; run one year. THE COWLES PRESS, Inc., St. Johnsbury, Vt.

FOR SALE—We have sixteen seven-column Duplex press chases which we are desirous of disposing of. S 448.

HELP WANTED

Bindery

BINDERY SUPERINTENDENT to take charge of complete Trade Bindery, having thorough experience and knowledge of edition, pamphlet and catalog work in all its branches; applicant must know how to estimate, handle help and produce the work efficiently and properly; state fully your past experience, age, qualifications, salary expected, etc. S 445.

BINDERY FOREMAN, with thorough experience in all departments, to take charge of our new modernly equipped plant doing chiefly commercial and bank work; give reference, experience, age and salary expected to start on. S 440.

Composing Room

WORKING FOREMAN to take charge of composing room employing four printers; plant located in a live manufacturing city of Indiana, doing a good class of work, including catalogs and advertising literature; top wages and permanent position for the right man with opportunity for advancement; references required; union shop. S 451.

WANTED—First-class linotype operators experienced in book and tabular work; high-class finisher; experienced ruler; one of the oldest and most progressive houses in the South; open shop, 48 hours, permanent positions; correspondence as to ability and experience invited. THE R. L. BRYAN CO., Columbia, S. C.

COMPOSITOR-FOREMAN—High-class man, who can design and execute effective printing and manage shop to get production; small, progressive plant; wages commensurate with ability; steady situation; open shop. HOFFMAN-SPEED PRINTING COMPANY, Muskogee, Okla.

COMPOSITOR WANTED for job and ad work, beginning September 15th; steady position; always open shop; first-class equipment; excellent working conditions. Apply at once, stating experience and wages desired. THE TIMES PRINT SHOP, Waterville, N. Y.

LINOTYPE OPERATOR WANTED for a new No. 8 linotype, beginning September 15th; steady position; always open shop; excellent working conditions. Apply at once, stating experience and wages desired. THE TIMES PRINT SHOP, Waterville, N. Y.

LAYOUT MAN WANTED—Permanent position for a good man who can lay out work and O. K. press proofs in printing and lithographing plant. POUCHER PRINTING & LITHOGRAPHING CO., 322 S. Fourth street, Minneapolis, Minn.

Managers and Superintendents

SUPERINTENDENT WANTED—Permanent position for a live man in printing and lithographing plant; want a man who can handle employees fairly and get maximum results; this is a real position for the right man. JAS. P. LEIGHTON, 3d floor, 909 Hennepin avenue, Minneapolis, Minn.

FOREMAN OR SUPERINTENDENT—One who is familiar with high-grade catalog and booklet work; three cylinders, 6 jobbers, monotype, folders; 30 people; open shop; attractive city of 40,000, 2 hours from New York; a good proposition for the right man; state experience and salary. S 450.

Miscellaneous

FIRST-CLASS commercial job compositor, also pressman for two Gordons; Miller feeder; permanent; state salary. KANE, Printer, Bluefield, W. Va.

Salesmen

SALESMAN for firm running 10 linotypes, 10 modern cylinder presses, 8 automatic job presses, and a well-equipped pamphlet bindery. This is an opening for a permanent connection with an old-established and reliable concern for a man whose record proves exclusively that he can sell big stuff himself and that he can build an effective sales organization around him. Full and sympathetic cooperation assured. Give full particulars and state salary expected. S 447.

SALESMEN to sell the Casper Gripper, a patented article of proven merit; excellent side-line proposition; liberal commission; good territory. THE CASPER GRIPPER CO., 1525 Williamson bldg., Cleveland, Ohio.

SALESMEN SELLING PRINTING to sell gummed labels for package addressing as a side-line; 20 per cent commission. McCOURT LABEL CABINET CO., Bradford, Pa.

REPRESENTATIVES WANTED for old-established firm manufacturing news, printing and litho inks; all territories open; liberal commission. S 442.

WANTED—Salesmen who call upon the printing trade to sell gauge pins on a commission basis. CHAS. L. STILES, Columbus, Ohio.

INSTRUCTION

LINOTYPE INSTRUCTION—Twenty-one Mergenthaler Linotypes; established fifteen years; more than 1,000 have attended. Call, write for particulars. EMPIRE SCHOOL, 133 E. 16th street, New York city.

SITUATIONS WANTED

Bindery

MR. PRINTER—I wish to communicate with printers who are experiencing trouble with their bindery; would like to take over or start a new bindery in connection with a good class printing establishment with plenty of work. S 276.

BOOKBINDER, all-around, first-class in all branches, good executive ability and can produce economically; experienced in making loose leaf binders; can give best of references. S 428.

BINDERY FOREMAN, with thorough business experience, good mechanic and executive ability, wants position in the line of edition and catalogue. S 276.

CRAWLEY ROUNDER and backer operator, 14 years' experience, open for position; can give references. FRANK FULLER, 115 Good street, Akron, Ohio.

EXPERIENCED STOCK CUTTER wishes to hear from a concern who can offer a steady position; references furnished. S 449.

PAPER RULER—Reliable workman seeks steady position; will go anywhere for steady job. S 366.

Composing Room

COMPOSING ROOM FOREMAN and layout man, producing distinctive typography, desires connection with Chicago house; accuracy, initiative; A-1 executive; an asset to any organization; salary commensurate with results; samples and references upon request; confidential. S 453.

WANTED—Permanent position as linotype machinist or assistant; can do operating; just completed instruction course at Mergenthaler factory. C. R. ALLEN, 439 Hancock street, Brooklyn, N. Y.

COMPETENT MONOTYPE MACHINIST with sixteen years' experience, desires position with first-class concern; union. S 424.

Executive

AN EXECUTIVE—A man who is at present an executive in the office of a large printing concern, who is an experienced sales manager, estimator and buyer, is desirous of making a change; he is a practical printer, trained in every branch of the business. S 446.

Managers and Superintendents

MANAGER—Young married man with thorough, practical knowledge of newspaper and job printing business, familiar with modern business methods and systems, desires change. S 242.

SUPERINTENDENT OR PRODUCTION MAN, steady habits, capable of assuming entire charge of production of commercial or publication shop, is desirous of change. S 436.

PROCESS WORK —and Electrotyping

The Journal for all up-to-date Process Workers

All matters of current interest to Process Workers and Electrotypers are dealt with month by month, and both British and Foreign ideas as to theory and practice are intelligently and comprehensively dealt with. Special columns devoted to Questions and Answers, for which awards are given. It is also the official organ of the Penrose Employment Bureau.

PER ANNUM, \$0.72, Post-free. Specimen Copy, Post-free, \$0.08.

Specimen copies can also be obtained from The Inland Printer Company upon request.

A limited space is available for approved advertisements; for scale of charges apply to the Publishers.

Published by A. W. PENROSE & Co., Ltd., 109 Farringdon Road, LONDON, E.C.

Please Mention THE INLAND PRINTER When Writing to Advertisers.

Pressroom

PRESSMAN, experienced on best grade of cylinder work, also offset, desires position where ability and conscientious work is appreciated; can come at once. S 452.

WANTED TO PURCHASE

WANTED — Suggestions for "filler" for our dull season, January, February, July, August; sufficient to keep four machine shop, publishing weekly and doing specialty printing, moderately busy; will pay \$10 for best suggestion accepted, \$5 for second best. ENTERPRISE, Oconomowoc, Wisconsin.

WANTED TO PURCHASE newspaper plant in small town; must be subject to rigid financial investigation. Give full particulars and price. H. S. BARNES, 525 Court street, Rochester, N. Y.

WANTED — Secondhand two or three Hickok ruling machines, 38-inch cloth, 2 or 3 beam striker; must be in good condition. B. BELL, 3212 W. Columbia avenue, Philadelphia, Pa.

WANTED TO PURCHASE Miehle presses, all sizes. ADZIT PRINTERS SUPPLY CO., 41-43 Ellsworth avenue, S. W., Grand Rapids, Mich.

WANTED FOR CASH Harris two-color automatic presses, 15 by 18. M. M. ROTHSCHILD, Inc., 712 Federal street, Chicago.

WANTED — No. 3 or No. 4 Miehle, or No. 5 or No. 43 Optimus press. THE MCCLURE CO., Inc., Staunton, Virginia.

WANTED — Meisel rotary sales book press; state full particulars and lowest price. S 373.

BUSINESS DIRECTORY**Bookbinders' Machinery**

HOFFMANN TYPE & ENGRAVING CO., 73 Fourth avenue, New York city. Large stock on hand.

Brass Dies for Stamping and Embossing

HOFFMANN TYPE & ENGRAVING CO., 73 Fourth avenue, New York city.

Brass Type Founders

HOFFMANN TYPE & ENGRAVING CO., 73 Fourth avenue, New York city. Large stock.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Calendar Pads

THE SULLIVAN PRINTING WORKS COMPANY, 1062 Gilbert avenue, Cincinnati, Ohio, makes calendar pads for 1922; now ready for shipment; the best and cheapest on the market; write for sample books and prices.

Carbon Black

CABOT, GODFREY L.— See advertisement.

Chase Manufacturers

BARNHART BROTHERS & SPINDLER — Electric welded silver gloss steel chases, guaranteed forever. See Typefounders.

Counting Machines

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Cylinder Presses

ADZIT PRINTERS SUPPLY COMPANY, Grand Rapids, Mich.

BARNHART BROTHERS & SPINDLER — See Typefounders.

Demagnetizers and Ink Dryers

UTILITY HEATER CO., 239 Centre street, New York. Safety gas heaters, with automatic cut-offs, for all styles of presses. "Be a hot printer."

Electrotypers' and Stereotypers' Machinery

HOE, R., & CO., New York. Printing, stereotyping and electrotyping machinery. Chicago offices, 7 S. Dearborn street.

Embossing Composition

STEWART'S EMBOSSEING BOARD — Easy to use, hardens like iron; 6 by 9 inches, 12 for \$1.25, postpaid. THE INLAND PRINTER COMPANY, Chicago.

Engraving Methods

ANYBOY CAN MAKE CUTS on ordinary sheet zinc at trifling cost with my simple transferring and etching process; skill and drawing ability not required; price of process, \$1; particulars and specimens for 2-cent stamp. THOS. M. DAY, Box 1, Windfall, Ind.

Job Printing Presses

ADZIT PRINTERS SUPPLY COMPANY, Grand Rapids, Mich.

BARNHART BROTHERS & SPINDLER — See Typefounders.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Looping Machines

AMERICAN looping machines for punching-looping, one operation with twine, books, tags, Christmas bells. WARD & McLEAN, Lockport, N. Y.

Motors and Accessories for Printing Machinery

SPRAGUE ELECTRIC WORKS, 527 W. 34th street, New York. Electric equipment for printing presses and allied machines a specialty.

Neutralizers

UTILITY HEATER CO., 239 Centre street, New York. Gas machines that stop offset and electric troubles, quick dry ink, and are safe for all presses.

Numbering Machines

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Paper Cutters

ADZIT PRINTERS SUPPLY COMPANY, Grand Rapids, Mich.

BARNHART BROTHERS & SPINDLER — See Typefounders.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Perforators

F. P. ROSBACK CO., Benton Harbor, Mich. Perforating machines of all kinds, styles and sizes.

Photoengravers' Supplies

LEVY, MAX, & CO., Wayne Junction, Philadelphia, Pa. Screens, cameras, lenses and gallery equipment for photo processes.

Presses

HOE, R., & CO., New York. Printing, stereotyping and electrotyping machinery. Chicago offices, 7 S. Dearborn street.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Printers' Rollers and Roller Composition

BINGHAM'S, SAM'L, SON MFG. CO., 636-704 Sherman street, Chicago; also 514-518 Clark avenue, St. Louis; 88-90 S. 13th street, Pittsburgh; 706-708 Baltimore avenue, Kansas City; 40-42 Peters street, Atlanta, Ga.; 151-153 Kentucky avenue, Indianapolis; 1306-1308 Patterson avenue, Dallas, Tex.; 719-721 Fourth street, S., Minneapolis, Minn.; 609-611 Chestnut street, Des Moines, Iowa; Shuey Factories bldg., Springfield, Ohio; 1285 W. 2d street, Cleveland, Ohio.

WILD & STEVENS, Inc., 5 Purchase street, Boston 9, Mass. Established 1859.

Printers' Supplies

ADZIT PRINTERS SUPPLY COMPANY, Grand Rapids, Mich.

BARNHART BROTHERS & SPINDLER — See Typefounders.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Printing Machinery, Rebuilt

BARNHART BROTHERS & SPINDLER — See Typefounders.

Printing Material

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Punching Machines

F. P. ROSBACK CO., Benton Harbor, Mich. Multiplex punching machines for round, open or special shaped holes.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

**EMBOSSOGRAPHY**

The art of producing the Patented, **absolute Flexible and Permanent**, can't crack off or scratch off embossed or Engraved effects, without the use of dies or plates, any color, also Gold and Silver, as fast as ordinary Printing. **DON'T BUY A TOY OUTFIT, AND EXPECT SUCCESS.**

Write for Descriptive Matter, Testimonial Letters from Users, etc.

EMBOSSOGRAPH PROCESS CO., Inc.

251 William Street

NEW YORK CITY

Please Mention THE INLAND PRINTER When Writing to Advertisers.

Rebuilt Printing Presses

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Roughing Machines

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Stereotyping Outfits

ACME DRY PROCESS STEREOTYPING—This is a new process for fine job and book work. Matrices are molded in a job press on special matrix boards. The easiest of all stereotyping processes. Plates sharp as electros. LINE CUTS cast in stereotyping metal directly from drawings made on Kaikotype board; no routing of open spaces. A chalkplate on cardboard. ACME AND REVERSE embossing processes. Printing and embossing plates from any cut or border, and from original designs. Send stamps for samples. HENRY KAHR, 240 E. 33d street, New York.

Tags

MR. PRINTER—Send TAG inquiries and orders to THE DENNEY TAG COMPANY, Inc., West Chester, Pa., for quick service. Anything in blank or printed, regular or special tags, at lowest trade prices.

Typesetters

THOMPSON TYPE MACHINE CO., 223 W. Erie street, Chicago. Manufacturers Thompson type, lead, slug and rule caster.

Typefounders

AMERICAN TYPE FOUNDERS CO., original designs in type and decorative material, greatest output, most complete selection. Dealer in wood type, printing machinery and printers' supplies of all kinds. Send to nearest house for latest type specimens. Houses—Boston, 270 Congress st.; New York, 200 William st.; Philadelphia, 17 S. 6th st.; Baltimore, 215 Guilford av.; Richmond, 11 Governor st.; Atlanta, 24 S. Forsythe st.; Buffalo, 45 N. Division st.; Pittsburgh, 323 3d av.; Cleveland, 15 St. Clair av., N.E.; Cincinnati, 646 Main st.; St. Louis, 9th and Walnut sts.; Chicago, 517-519 W. Monroe st.; Detroit, 169 W. Larned st.; Kansas City, 10th and Wyandotte sts.; Minneapolis, 419 4th st., South; Denver, 1621 Blake st.; Los Angeles, 121 N. Broadway; San Francisco, 820 Mission st.; Portland, 47 4th st.; Spokane, 340 Sprague av.; Milwaukee, 125 2d st.; Winnipeg, Can., 175 McDermot av.

BARNHART BROTHERS & SPINDLER, manufacturers and originators of type faces, borders, ornaments, cuts, electric welded chases, all-brass galleys and other printers' supplies. Houses at—Chicago, Dallas, Kansas City, St. Paul, Washington, D. C., St. Louis, Omaha, Seattle.

THE NATIONAL TYPE FOUNDRY, Bridgeport, Conn. Guaranteed foundry type; large variety of faces. Specimen sheets and catalogue on request. Old type taken in exchange if desired.

EMPIRE TYPE FOUNDRY (Est. 1894), makers Wood Type, Metal Type, Reglet and Cutting Sticks. Buffalo, N. Y. Delevan, N. Y.

HANSEN, H. C., TYPE FOUNDRY (established 1872), 190-192 Congress street, Boston. 535-547 Pearl street, cor. Elm, New York.

F. P. ROSBACK CO., Benton Harbor, Mich. Stitchers of all sizes, flat and saddle, 1/4 to 1 inch inclusive. Flat only, 1 to 2 inches.

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

EASTERN BRASS & WOOD TYPE CO., 73 Fourth avenue, New York city.

WOOD TYPE
Eastern Brass & Wood Type Co.
Largest stock
in all sizes always
on hand.

Fourth Avenue and Tenth Street, New York City



Use HERCULES
Leads and Slugs, Steel Chases,
Steel Galleys, Brass Rule

Manufactured by
AMERICAN STEEL CHASE COMPANY
122-130 Centre St., New York, N. Y.

Order through your local dealer or direct from us.

WETTER Numbering Machines

ALWAYS RELIABLE—ALL DEALERS
WETTER NUMBERING MACHINE COMPANY
ATLANTIC AVE. AND LOGAN ST. BROOKLYN-NEW YORK, U. S. A.

STILES 4-POINT Gauge Pins

MORE ACCURATE—DURABLE
RELIABLE—EFFICIENT

Two extra teeth or points. Non-slipping spring tongue. Legs can't spread or squeeze. Ends your feed-guide trouble. Sold on guarantee.
CHAS. L. STILES, Patentee, 232 North 3d Street, Columbus, Ohio



Special Offer:

Set of 6, \$1.00
\$1.75 for 12**BOOKBINDING**

Edition Binding, Leather, Cloth, also Catalog.
Efficient Workmanship. Prompt Service.

Correspondence
Solicited.

MURPHY-PARKER COMPANY
701-709 Arch Street, Philadelphia, Penna.

**WHILE-U-WAIT****Rubber Stamp Making Outfits**

Require only eight minutes to make rubber stamps. Will also make **HARD RUBBER STEREOTYPES** for printing. A few dollars buys complete outfit. Send for catalogue.
THE BARTON MFG. CO., 89 Duane St., New York City

The Productimeter

Don't ask for a "counter"—say "The Productimeter" and get the one that sets the standards for all others to follow. Your Supply House has it—or will get it for you.

Write us for Bulletin 41, and find out how and why "The Productimeter" succeeds where "counters" fail.

DURANT MANUFACTURING COMPANY
655 Bufium St., Milwaukee, Wis.
(1208)



Finished Tape

"Sanderco" Cement For Folder Tapes

One pound and Spl. Combing Brush, \$5.75, postpaid.

Endless Tape Compound Co.
Phipps Power Bldg., Pittsburgh, Pa.

Printers and Publishers, Attention!

Let this plant be your bindery. We are equipped to serve you no matter where you are located.

ENGDAHL BINDERY

(HOLMGREN, ENGDAHL & JOHNSON CO.)

Edition Bookbinders

412-420 Orleans Street, Chicago

Phone Main 4928



THE REAL THING FOR REAL PRINTERS

SMITH "SAFETY" FOUNTAIN BRUSH

(For Benzine, Kerosene, Gasoline and other Inflammable Liquids)

Saves Labor, Time, Waste, Evaporation and is Non-Explosive. Brush can be re-placed when worn.

Francis X. Smith Co., 290 Church St., New York, N. Y.

Sold by American Type Founders Company and all Reputable Dealers and Supply Houses.

Please Mention THE INLAND PRINTER When Writing to Advertisers.

ADVANCE BOND



The High Grade Business Paper

SEVENTY-TWO years experience is put into Advance Bond by the L. L. Brown Paper Company, makers of Quality papers at Adams, Mass.

Advance Bond is a worthy product of a manufacturer who has never made any but the best grade papers.

Its medium cost is even more unusual than its fine quality. The attractive price adds to the satisfaction of being represented by the distinguished feel and appearance of Advance Bond.

Write for our sample book. The color, the strength and the pleasant crackle of this new paper will convince you of its superiority.

L. L. BROWN PAPER CO.
ADAMS, MASS.

The Fourth Annual International Convention and Exposition

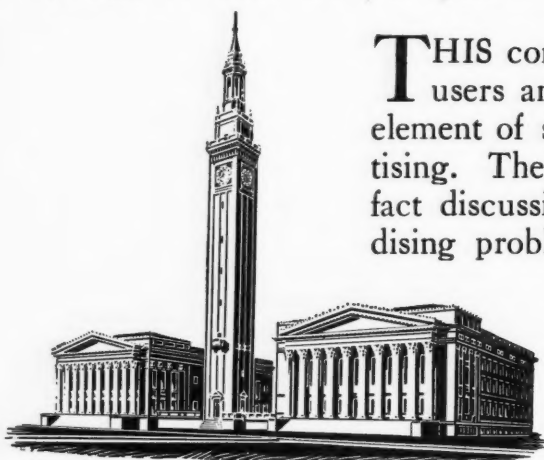
of the

Direct-Mail Advertising Association

Springfield, Mass., October 25-26-27, 1921



What it will do for you—



THIS convention will bring together the users and the creators of an important element of sales promotion—Direct Advertising. The program promises “brass tack” fact discussions, dealing with the merchandising problems confronting the manufacturers and merchants today—every phase of direct advertising, house organs and better letters will be covered.

It will be an education, the “open sesame” to knowledge it would take years to acquire otherwise. It will afford opportunities for meeting with the leading minds in the advertising field, for the interchange and comparison of knowledge and ideas.

Come and gain, not merely theories and conjectures, but real honest-to-goodness facts from actual experience of others who have used direct advertising and are using it with profitable results.

Educational Exhibits by the leading printers, paper-makers, direct-mail specialists and allied industries.
For full information, write the Springfield Publicity Club, Box 1061, Springfield, Mass.



Hampshire Paper Company

Makers of Old Hampshire Bond

SOUTH HADLEY FALLS, MASSACHUSETTS

SYSTEMS

SYSTEMS BOND

"The Loft-Dried Rag-Content Paper at the Reasonable Price"

The paper on which this number of "Systems" is printed is a sample of SYSTEMS BOND. By examining it you can see, what before you may have only read, that the quality of SYSTEMS BOND goes far beyond the classification suggested by its price. Although easy to buy, SYSTEMS BOND contains a generous percentage of rags, and is genuinely loft-dried. It is an exceptional and economical paper for Letterheads, Envelopes, Direct Advertisements and Business Forms generally.

190,000 Business Corporations Need Better Printing

Do not Know How to Use Printing to Go About Getting a Larger Volume of Business at a Profit, says
BRUCE KIMBALL—*Bases his Figures on Returns Secured by Federal Trade Commission*

THERE are at least 190,000 business corporations in this country," says Bruce Kimball, "that are not making any money. Their failure to produce an adequate profit on their investments shows that they do not know how to advertise or sell their products or service.

"Out of 250,000 corporations reporting to the Federal Trade Commission, 100,000 showed no net income whatever; 90,000 earned less than \$5,000 a year; and 60,000 only showed earnings over \$5,000 a year.

"Probably, the most general reason for this failure of 190,000 business corporations to really make

DEALER LITERATURE

Manufacturers Looking for Printers Who Can Design Booklets, Folders and Enclosures for their Dealers

ADVERTISING departments of some of the largest manufacturing concerns in this country are today virtually looking for printers who have specialized in the preparation of "Dealer Literature."

What is wanted today is printed literature, booklets, circulars, store cards, and mailing cards, that will sell goods for retailers. Some manufacturers are getting out literature of this kind that the dealers buy of them. The dealers are willing to pay for it, if it will sell goods. In many other cases the dealers are paying a substantial portion of the cost of producing the literature.

A good example of successful dealer literature is to be found in the booklets, catalogs and house organs issued by the Eastman Kodak Company. A recent investigation disclosed the fact that some of the photographic dealers in New York and Boston were unable to keep on hand a supply of this literature. There was such a demand for it that several stores were all out and had written to Rochester for a second edition.

This is an important advantage for the printer to remember. If the dealer literature you create for your customer is good there will be such a demand for it from dealers that you will be asked to print a second edition.

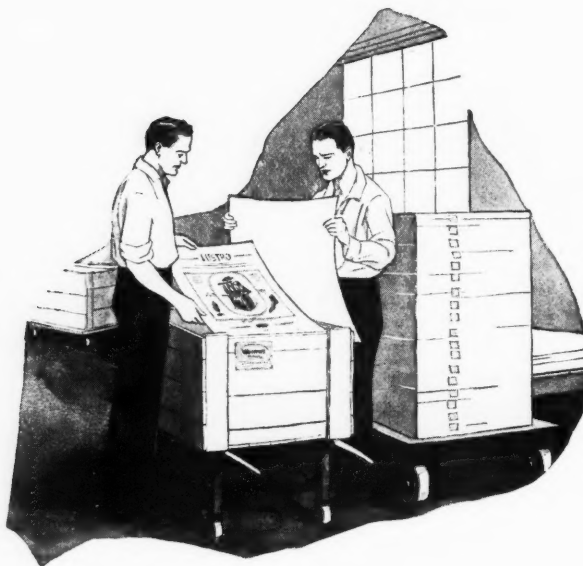
Printers who feel handicapped by the lack of local art and engraving services will find food for thought in the current series of Locomobile newspaper advertisements, all constructed of typefounders' material that any printer can buy. Typography, too, is an Art—when the typographer knows his business.

Have you ever noticed how large a percentage of the advertisements in magazines and newspapers end with the suggestion that you "Write for Booklet" or other literature? Few advertisers live by "General" advertising alone. It pays best when backed by letters, folders, broadsides, booklets, catalogues. Don't let your customers forget it.



Above is a reproduction of the first text page in "Systems" for September. This number, with cover in four colors, will be mailed on request by Eastern Manufacturing Company, 501 Fifth Avenue, New York.

The Top Sheet belongs there



ALWAYS the printed Top Sheet belongs with the case of Warren's Standard Printing Paper you ordered.

The Warren Top Sheet is more than a printed sample of a Warren paper. It is a printed sample of the paper you are paying for, because in every instance the Top Sheet is printed from the same run of paper as the blank sheets with which it is packed.

If you will make a collection of Top Sheets you will discover how slightly, if at all, the press-room performance of any Warren Standard Printing Paper varies.

Such a collection is helpful to us because it constitutes a record of results from the use of different inks, and the make-ready employed on a number of different subjects. In the same way, it can be helpful and instructive in your own press room.

Thus the Warren Top Sheet is more than an example of fine printing—more than an assurance that your own order of paper has been put to a practical test. Whatever quality of printing is shown on a Warren Top Sheet, is printing that any good printer is perfectly safe in undertaking to deliver.

S. D. WARREN COMPANY, BOSTON, MASS.



WARREN'S STANDARD PRINTING PAPERS

ATLANTIC

The "Eastern" Sulphite **BOND** *with the "Rag" appearance*

PICKING up a sheet of Atlantic Bond for the first time, you would probably not think of it as a "sulphite" paper—so white it is, so clean, so attractive in surface and texture. Nevertheless, it *is* a sulphite sheet. It contains sulphite pulp and nothing else.

The paper is exceptional because the pulp is exceptional. It is made of selected spruce logs from our own forests, bleached with chemicals of our own manufacture, and delivered

to the paper machines direct from our own pulp mill. Such pulp ought to make good paper—and it does. The economies incidental to our control of all raw materials and manufacturing processes, moreover, enable us to sell Atlantic Bond at a price that is by no means the least of its attractions.

Made in White and nine attractive colors—Pink, Blue, Green, Buff, Canary, Goldenrod, Russet, Salmon and Gray. Sample book on request.



EASTERN MANUFACTURING COMPANY, *General Sales Offices:* 501 FIFTH AVENUE, NEW YORK
Western Sales Offices: 1223 CONWAY BUILDING, CHICAGO

ATLANTIC BOND DISTRIBUTORS

ALBANY—W. H. Smith Paper Co.

ATLANTA—Sloan Paper Co.

BALTIMORE—Baltimore Paper Co.

BOSTON—Von Olker-Snell Paper Co.

BUFFALO—Disher Paper Co.

CHICAGO—La Salle Paper Co.

CLEVELAND—Millcraft Paper Co.

DETROIT—The Paper House of Michigan

JACKSONVILLE—H. & W. B. Drew Company

LOS ANGELES—Blake, Moffitt & Towne

LOUISVILLE—The Rowland Co.

MANILA, P. I.—J. P. Heilbronn Co.

MINNEAPOLIS—Minneapolis Paper Co.

NEW YORK—Miller & Wright Paper Co.

Sutphin Paper Co.

PHILADELPHIA—Molten Paper Co.

PITTSBURGH—General Paper & Cordage Co.

PORTLAND, ORE.—Blake, McFall Co.

RICHMOND, VA.—Southern Paper Co.

ROCHESTER—Geo. E. Doyle Paper Co.

ST. LOUIS—Acme Paper Co.

ST. PAUL—E. J. Stillwell Paper Co.

SAN FRANCISCO—Blake, Moffitt & Towne

SEATTLE—American Paper Co.

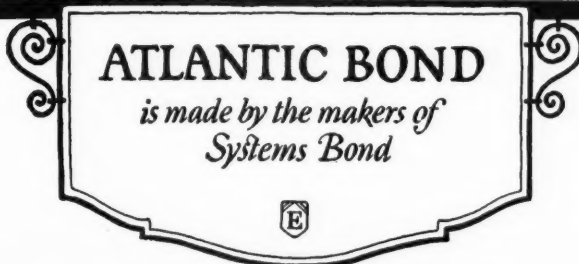
SPOKANE—Spokane Paper & Stationery Co.

TACOMA—Tacoma Paper & Stationery Co.

WINNIPEG—Barkwell Paper Co.

EXPORT—J. L. N. Smythe Co., Philadelphia; A. M. Capen's Sons, Inc., New York; W. C. Powers Co., Ltd., London

ENVELOPES—U. S. Envelope Co., Springfield, Mass.



Please Mention THE INLAND PRINTER When Writing to Advertisers.

Reliable Printers' Rollers

Sam'l Bingham's Son Mfg. Co.

CHICAGO

636-704 Sherman Street

PITTSBURG

88-90 South 13th Street

ST. LOUIS

514-516 Clark Avenue

KANSAS CITY

706 Baltimore Avenue

ATLANTA

40-42 Peters Street

INDIANAPOLIS

151-153 Kentucky Avenue

DALLAS

1306-1308 Patterson Avenue

MINNEAPOLIS

719-721 Fourth St., So.

DES MOINES

609-611 Chestnut Street

CLEVELAND, OHIO

1285 West Second Street

SPRINGFIELD, OHIO

Shuey Factories Building



Creating Impressions

He steps into the waiting car and without knowing you realize he is somebody—his very personality creates the impression—an impression that bespeaks quality.

And so with the letter. The attitude with which the recipient reads it depends almost wholly on the paper upon which it is written.

That is why Lakeside Bond is acknowledged the superior writing paper. That is why a job on Lakeside Bond is a job of permanent satisfaction—because it creates the right impression.

Its clear white color—its unusual strength—its smooth even writing surface—its wide range of sizes, weights and colors—its low price are all reasons why you should standardize your printing on Lakeside Bond. Let us send samples for your inspection.

Bradner Smith & Co.

If it is paper—Bradner Smith has it

175 West Monroe Street

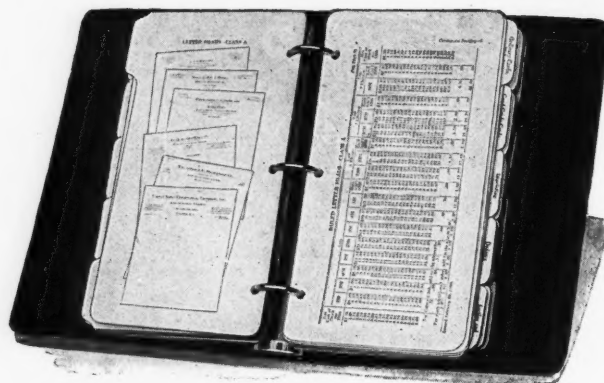
Chicago, Illinois

LAKE SIDE BOND

Please Mention THE INLAND PRINTER When Writing to Advertisers.

829

If Proof Were Needed



BASED on the detailed production records of thousands of plants gathered by the *printers' own association*, the Typothetae Standard Guide is the most accurate, most authoritative work of its kind that human effort and ingenuity can devise. Every page represents years of research work at U. T. A. headquarters—the *only* place in the wide world where data is available in sufficient volume to permit the compilation of a genuinely *standard* guide.

If proof were needed of its value to the printing fraternity, hundreds of testimonials from the U. T. A. files might well be offered. For example:

"The big point with us, and we believe with the trade in general, is that the Standard Guide has done more to elevate our business in the time it has been out, than anything that has happened in the printing industry since the time of Ben Franklin."

Koch Bros., Inc., Des Moines, Iowa.

D. M. A. A.

The Direct Mail Advertising Association will hold its 1921 International Convention and Exposition at Springfield, Massachusetts, October 25 to 28.

As a printer you are interested in creating or printing direct mail advertising. Lay your plans to go—*now*.

Use the Standard Guide! It gives you the advantage of pricing your product and making your estimates on the basis of accurate knowledge. Any printer may have it—every printer will profit through its use.

The Standard Guide will be furnished to any printer at the nominal cost of **\$20**

Semi-monthly Revision Service, which keeps the Standard Guide *always* up-to-date, is furnished at \$10 a year—\$30 in all for the first year, and each year thereafter, only **\$10**

United Typothetae of America

608 S. Dearborn St.



Chicago, Illinois



*The
Silent Salesman*

— AND —

*DEJONGE
Art Mat*

THEY are deciding what car to buy. The moment has arrived when you rejoice that your catalogue was printed by a "Class A" printer on DEJONGE *Art Mat*, a dull-coated paper. This paper presents illustrations with photographic fidelity and beauty, gives a uniform result on both sides of the sheet and throughout the run. Its surface has the charm of old ivory, delightful to read from, pleasant to the touch. Such a paper will make your silent salesman eloquent. Printed samples await your call.

69-73 DUANE STREET **LOUIS DEJONGE & CO.** NEW YORK CITY
Distributors: *Whitaker Paper Co.*, Cincinnati & all divisions; *Zellerbach Paper Co.*, San Francisco & all divisions



THE BASIC LINE

WHITAKER
STANDARDS

ITEM by item the Basic Line offers the printer a paper that may be adopted safely as standard, for each of several routine requirements of the commercial shop.

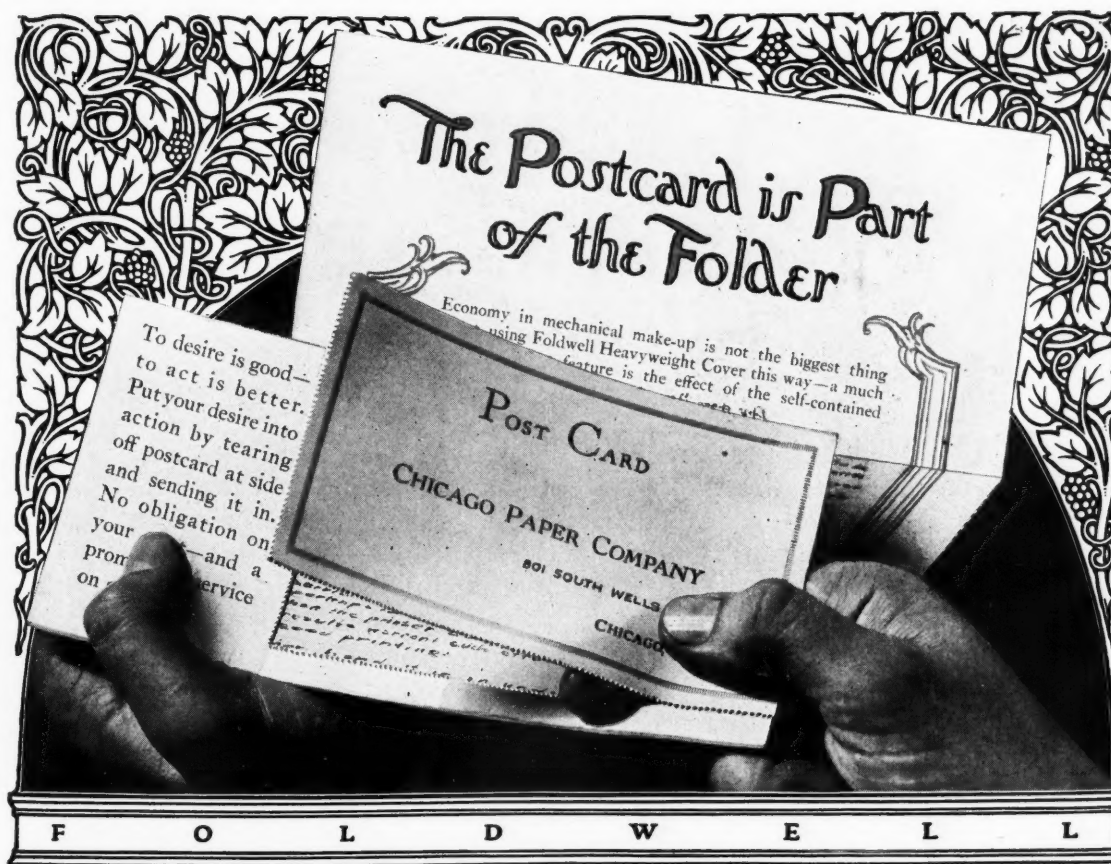
The Basic Line, made in U. S. A. to our own specifications and advertised under our own name, supplements but does not duplicate the mill-advertised standards for which we are the distributors or the agents.

The Whitaker Paper Company

Cincinnati, Ohio

Branches in Principal Cities





Adaptability—

Exponents of fine printing who are turning their best efforts into advertising literature are choosing Foldwell Coated Paper for the extra advantages it offers.

If your product is properly illustrated, Foldwell will accentuate its beauty, its style, its strength or any other appeal by which you hope to sell your prospect. For Foldwell offers the advantage of perfect adaptability.

What other paper adapts itself so well to the productive type of mailing piece pictured above—or any other kind of direct advertising? And in

what other paper will you find a surface that insures such exquisite printing—and a folding quality that so thoroughly protects its appearance? These are advantages that set Foldwell apart from all other coated papers.

You can tell better, perhaps, how impressive Foldwell will make your sales literature by experimenting with actual samples. Shall we send them?

CHICAGO PAPER COMPANY, Manufacturers
Dept. A—804 South Wells Street, Chicago

Distributors
in all
Principal Cities



Coated Book
Coated Cover
Coated Writing

CROMWELL Tympan Papers

Give Cleaner Impressions with
a Minimum of Make-Ready

SAVING time on make-ready, and securing sharp impressions are the two great things your press foreman has to strive for. With Cromwell Traveling, Shifting and Cylinder Tympan Papers, his draw sheets are always tight—no swelling—and they need not be oiled. They are also moisture-proof, protecting the packing against dampness.

You can turn a rush job quicker with Cromwell Tympan Papers because they resist offset, enabling you to back up reasonably wet sheets. Quick delivery is often your best selling argument.

Cromwell papers will take more impressions without replacing, and they *never* rot.

We especially recommend Cromwell Tympan Papers for trade journal and magazine printers where long runs are necessary without interruptions. It is ideal for book work and the highest grade of printing. Job printers will find it an excellent tympan paper for printing bond, linen and covers.

We carry Cromwell Tympan Papers in stock ready for quick shipment in rolls from 36 to 75 inches wide. Order today and secure the perfection and economy in printing that Cromwell Tympan Papers give.

Sample of our Tympan Paper sent on application.

Manufactured exclusively by

The Cromwell Paper Co.

Jasper Place

Mill and Main Office

Department I. P.

Chicago, U. S. A.



RESOLUTE LEDGER

LOFT DRIED

TUB SIZED

THE OWL MARK IS NATIONAL



DISTRIBUTORS

BRIDGEPORT, CONN., The Gorton Paper Corporation
BALTIMORE, MD.....J. Francis Hock & Co.
COLUMBIA, S. C.....Epes Fitzgerald Paper Co.
CHICAGO, ILL.....Parker Thomas & Tucker Paper Co.
CLEVELAND, OHIO.....Petrequin Paper Co.
DES MOINES, IOWA.....Carpenter Paper Co.
DULUTH, MINN.....Peyton Paper Co.
HOUSTON, TEXAS.....The Paper Supply Co.
KANSAS CITY, MO.....Thompson Paper & Card Co.
KANSAS CITY, MO.....Kansas City Paper House
LANSING, MICH.....Dudley Paper Co.
MILWAUKEE, WIS...Allman & Christiansen Paper Co.
MEMPHIS, TENN.....Tayloe Paper Co.
MINNEAPOLIS, MINN.....Minneapolis Paper Co.

NORFOLK, VA.....Old Dominion Paper Co.
NEW YORK CITY.....F. W. Anderson & Co.
OMAHA, NEB.....Field Hamilton Smith Paper Co.
OKLAHOMA CITY, OKLA...Kansas City Paper House
PHILADELPHIA, PA.....Garrett Buchanan Co.
RICHMOND, VA.....Epes Fitzgerald Paper Co.
SAN ANTONIO, TEXAS.....San Antonio Paper Co.
SAN FRANCISCO, CALIF.....Bonestell & Co.
SPRINGFIELD, MO.....Springfield Paper Co.
ST. LOUIS, MO.....St. Louis Paper Co.
ST. PAUL, MINN.....E. J. Stilwell Paper Co.
SEATTLE, WASH.....American Paper Co.
TOLEDO, OHIO.....Blade Ptg. & Paper Co.
WORCESTER, MASS.....Charles A. Esty Paper Co.

NEW YORK CITY..EXPORT—Parsons & Whittemore

NEENAH PAPER COMPANY

LOFT DRIED BONDS AND LEDGERS ONLY

NEENAH, WISCONSIN

**Do Away with Strings
and
Rubber Bands**



When you have a narrow margin or are running perforating rules, or any complicated form use the Casper Gripper and eliminate such makeshifts as strings and rubber bands.

The Casper Gripper securely holds the sheet to the platen in absolute register, and prevents it from sticking to the form. You can adjust it in a jiffy and when once set it stays set. It is extensively used with automatic and hand fed presses.

Pat. July 27, 1920.

For sale by leading printers' supply houses in all parts of the country.

When ordering state size and kind of press.

THE CASPER GRIPPER CO.
1525 Williamson Bldg., Cleveland, Ohio



The Brower pays its way

The minute a No. 2 Brower Ball Bearing Proof Press is installed in your plant it begins to earn money for you. First, in ease of operation, which saves energy and time; second, clean proofs which show up errors and bad letters in the first proof; third, color proofs that register to a hair, leaving nothing to guesswork. There are other advantages of the No. 2 Brower. May we tell you about them?

“B. B. B.”

Brower Ball-Bearing Proof Press

No. 0 Brower. 14 x 20 inch Bed
No. 2 Brower. 17 x 26 inch Bed

A. T. H. BROWER COMPANY
233 West Schiller Street, Chicago, Ill

For Sale by the AMERICAN TYPE FOUNDERS COMPANY
S. COOKE PROPRIETARY, Ltd, Sole Agents for Australia.

**BLOMGREN
BROS. & CO.**

ESTABLISHED 1875

ILLUSTRATORS
PHOTO RETOUCHERS
ENGRAVERS
ELECTROTYPERS
NICKELTYPERS
LEAD MOULD
PROCESS

**512 SHERMAN ST
CHICAGO**

THE FUCHS & LANG MFG. CO.

PLAN TO ATTEND

The Fourth Annual International

**Convention
and
Exposition**

OF THE

**DIRECT-MAIL ADVERTISING
ASSOCIATION**
(INCORPORATED)

And its Affiliated Organizations—
The Association of House Organ Editors and
The Better Letters Association

Springfield, Mass., Oct. 25-26-27, 1921

Educational Exhibits by the leading
Lithographers, Printers, Papermakers,
Direct-Mail Specialists and Allied
Industries.

Full details may be had by writing the Publicity Club,
Box 1061, Springfield, Mass.

THE FUCHS & LANG MFG. CO.
Printing and Lithographic Inks
119 West 40th Street, New York City

Laclede Remelting Furnaces

Scientifically Designed and
Substantially Built in
sizes to meet the
requirements of
any Office



Jobbers and Dealers
Everywhere

Full Information upon
request

MANUFACTURED BY THE

Laclede Mfg. Company

119-121 N. MAIN STREET
ST. LOUIS, MO.

New Model Composing Room Saw



Complete with
Motor.

"Better
than Many
— Equal to
any."

SAWS and TRIMS
One Operation.

Table Elevated from
Saw and Trim Posi-
tion to Sawing
Position in Three
Seconds.

Powerful
Work Holder.

LACLEDE MFG. COMPANY

119-121 N. Main St., St. Louis, Mo.

Train Now For a Better Job

THE Minneapolis School
of Printing trains men to
become expert tradesmen.
Hand composition, linotype
composition, presswork,
estimating, taught by corre-
spondence. A high-grade
training that will fit you for
a better job.

Write for information to

THE MINNEAPOLIS SCHOOL OF PRINTING

Box 129, 1335 La Salle Ave.

Minneapolis, Minn.

BOND BLACKS

Worth bragging about.
Our latest hit. From the
cheapest to the highest
priced the numbers are:
502S, 503S, 505S, 507S.

DULL BOND BLACK
506S is a novelty.

—
Send for booklet.
—

Write, wire, phone to our offices in the principal cities.

"The Old Reliable"

Sinclair and Valentine Co.

NEW YORK, 605-611 West 129th Street

BOSTON.....516 Atlantic Ave.	ST. LOUIS...101-103 S. Seventh St.
PHILADELPHIA.....1106 Vine St.	CLEVELAND...321 Frankfort Ave.
BALTIMORE...312 No. Holliday St.	TORONTO...233 Richmond St., W.
NEW ORLEANS...315 Gravier St.	MONTREAL...46 Alexander Ave.
CHICAGO.....718 So. Clark St.	WINNIPEG...173 McDermott Ave.
ALBANY, BUFFALO and Other Cities.	

FACTORIES: NEW YORK, NEW JERSEY, CANADA

Cast Low and Non-Ribbed Slugs on Your Linotype!

Cast Your Rules, Dashes and Borders Without Ribs

NO COSTLY SPECIAL MOLDS—NO TIME-WASTING CHANGES

By means of our Low Slug Matrix Slide and our Non-grooved, Bevel-edge, Self-adjusted Mold Cap Attachment



Patents Pending.

you can cast any number of low, non-ribbed blank slugs of 30-pica length, same as typefounders', and moreover, you can cast your rules, borders and dashes without ribs, just as easy as you cast ordinary ribbed slugs. You don't need special molds for this. Your ordinary universal mold will do; it can be changed to low and non-ribbed slugs in the time it takes to change a liner. The outfit is so easy to apply and so inexpensive that it pays for itself in a few hours. **Price: 30-em 6 pt. Low Slug Slide \$3.00. Up to 8pt. Mold Cap Attachment, \$3.00.**

Write for more details. In ordering state whether outfit is to be applied on Linotype or Intertype.

THE NORIB COMPANY, 143 East 23rd Street, NEW YORK

Zimmer Mfg. Co.

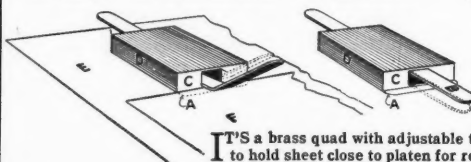
*Manufacturers of
and Dealers in*

**Printers'
Material**

Brass Rule
Patent Stereotype Blocks
Steel Cutting and
Perforating Rule
Steel Cutting Dies
Leads and Slugs
Wood Goods, Reglets
and Furniture
Chases, Tools, etc.
Second-hand Machinery

59 BEEKMAN STREET, NEW YORK

The Tucker Guide for Platen Press



Price per set of three
\$1.00

Postpaid to any
address in U.S.A.

IT'S a brass quad with adjustable tongue to hold sheet close to platen for register work and most successful where Miller Automatic Feeders are used.

Has a short lip on one end to prevent sheet slipping under guide; cut a short slit in top sheet and insert lip, use glue to hold guide in position.

1443 Blake St. **P. A. TUCKER** Denver, Colo.

Dont Experiment with Type Metals

HOYT

Faultless Linotype Metal
N. P. Stereotype Metal
Combination Linotype and
Stereotype Metal
AX Monotype Metal
Standard Electrotype Metal

These high-grade metals are recommended for superior results. To meet competition of lower priced type metals, we have also designed metal's to fill that need. We can give you quality as well as low price.

HOYT METAL CO. 119 Boatmen's Bank Bldg.
ST. LOUIS U. S. A.

SEYBOLD
CUTTING MACHINES

Manufacturers of
CUTTERS
DIE PRESSES
KNIFE GRINDERS
ROUND CORNER CUTTERS
BOOK COMPRESSORS



Machinery for
PRINTERS
BOXMAKERS
BOOKBINDERS
LITHOGRAPHERS
PAPER MILLS

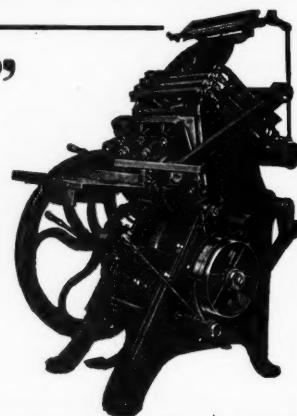
THE SEYBOLD MACHINE COMPANY
Dayton, Ohio.

AGENCIES: New York, Chicago, Atlanta, Dallas, San Francisco, London
Paris, Lyons, Stockholm, Havana, Buenos Aires, Toronto, Winnipeg

LATEST "PROUTY"
Balance Feature
Platen Dwell
Clutch Drive
Motor Attachment
(Unexcelled)

Obtainable Through Any Reliable Dealer

Manufactured only by
**Boston Printing Press
& Machinery Co.**
Office and Factory
EAST BRIDGEWATER, MASSACHUSETTS



For 1921

The Stauder Line

Engraved Christmas Greeting Cards

New designs in most attractive forms to meet every taste.

Retail at 5, 10, 15, 20 & 25 cents

Assortments for counter sale.
For use with personal card plates.
Holiday sentiments for Business Houses.
Cards with designs only, for Printers.

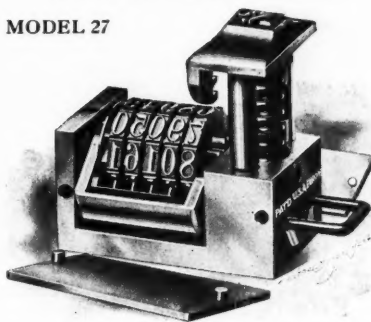
Send \$3.00 for bound book of samples, on approval.

STAUDER ENGRAVING CO.

239 North Wells Street
CHICAGO, ILLINOIS

SIMPLICITY

MODEL 27



No 12345

Facsimile Impression—Size $1\frac{1}{2} \times \frac{3}{8}$ inches

VIEW SHOWING PARTS DETACHED FOR CLEANING

Roberts Numbering Machines

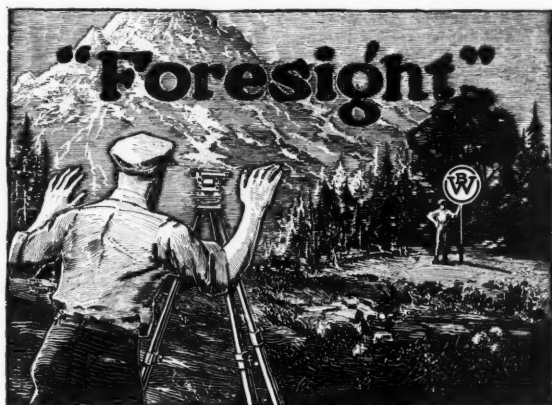
The Recognized World Standard

Model 27	5 Wheels	\$20.00
Model 28	6 Wheels	22.00

SUPERIOR CONSTRUCTION—FULLY PATENTED
UNEQUALED RESULTS—MAXIMUM ECONOMY
TO NUMBER EITHER FORWARD OR BACKWARD
FULLY GUARANTEED

Many other models. Send for illustrated catalog and prices.

The Roberts Numbering Machine Co.
694-710 Jamaica Ave., Brooklyn, N. Y.



BYRON WESTON COMPANY'S

Ledger and Bond Papers, surveyed from any angle, are the highest standard of excellence in the commercial field.

The business engineer who looks ahead—anticipating future conditions and requirements—will specify Byron Weston Co. Papers, because of their permanent worth. They are unchanged by age, altitude or atmospheric conditions, and will not deteriorate in transit or storage.

Here is another instance where foresight is better than hindsight.

Ask for samples of B-W Ledger and
Defiance Bond.

BYRON WESTON COMPANY
DALTON, MASSACHUSETTS

'ROUND THE CALENDAR

TWELVE advertising suggestions for the printer who wants to get more business. Drawings by Long, copy by Pickering, and Typography by Gruver—a trio of well known and high grade advertising men.

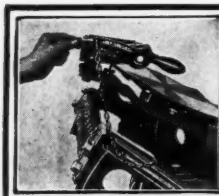
Yours for the asking provided you write on your printed letter head, and are an established printing concern.

All others, 50c in stamps.

Glad to send a copy by return mail.

Just as good for the small town printer as the printer in the largest city.

PORTE PUBLISHING CO.
R. M. Porte, President
SALT LAKE CITY, UTAH



MAKE MONEY

No readjusting after washup or when changing impressions. One-screw ink feed. One-screw roller contact. Will not mark the print. Minimizes danger of offset by reason of uniform inking. Can be taken apart in a few seconds, with the fingers, without screw-driver or wrench. Will do the work of a long fountain without its disadvantages. It is a producer of RESULTS—More Impressions and Better Work. For Chandler & Price, Challenge and all Gordon Presses.

Get a descriptive circular from your dealer or send to us.

by attaching **NEW CENTURY FOUNTAINS** to your jobbers. The perfection of fountains. Will increase press output from 3,000 to 5,000 a day on steady runs.

THE WAGNER MFG. CO., Scranton, Pa.

CARBON BLACK

SOLD BY

GODFREY L. CABOT, Boston, Mass.
938-942 Old South Building

Auk, Monarch, Kosmos No. 1, Kosmos No. 2, PN Elf, SS Elf, Kalista

BOOKBINDERS

TO THE TRADE

We specialize in Edition and Catalog Binding in cloth or leather, also pamphlet work.

THE FOREST CITY BOOKBINDING CO.
525 Caxton Bldg., Cleveland, Ohio

To Eliminate Static Electricity—
Offset—Slip Sheeting, Use

The Johnson Perfection Burner
Cleveland

Printing Plants and Businesses

BOUGHT AND SOLD

Printers' Outfitters. American Type Founders' Products,
Printers' and Bookbinders' Machinery of Every Description.

CONNER, FENDLER & CO., 96 Beekman St., New York City



Ye Sign of Quality
INKS

EAGLE PRINTING INK CO.
Chicago NEW YORK Detroit

Seal Presses

For Corporations, Societies, Lodges, Clubs, Notaries,
Commissioners, etc.

ALBERT B. KING & CO., Inc., Dept. I. P.
MAKERS OF PRINTERS' HELPS
45 Warren Street, New York, N. Y.

BRASS RULE

If You Want
SERVICE
and
QUALITY

Try Us
NEIL CAMPBELL CO.
Printers' Materials
72 Beekman St., New York
Phone—Beekman 3419

GIMLIN'S STANDARDIZED APPRAISALS

PRINTING PLANTS
AND
ALLIED INDUSTRIES
EXCLUSIVELY
HIGHEST ENDORSEMENTS

Official Appraisers to
Franklin Typothetue
of Chicago. Write us

Printers Appraisal Agency, Inc.
536-538 S. DEARBORN STREET
Chicago

WOODTYPE

THE BEST
AND
CHEAPEST
IN THE
MARKET

Write for Sample Sheet.

Expert Makers:
American Brass & Wood Type Co.
302 McDougal St., Brooklyn, N. Y.

We cater to the Printing
Trade in making the
most up-to-date line of
**Pencil and Pen
Carbons**
for any *Carbon Copy* work.

Also all Supplies for Printing
Form Letters

MITTAG & VOLGER, Inc.
PARK RIDGE, NEW JERSEY
MANUFACTURERS FOR THE TRADE ONLY

METALS

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Sunburst

Prize Cover Awards

\$1000 to
\$ 200 to
\$ 100 to

12 Prizes of \$25 Each to

NOTICE—Up to the time of this publication going to press, the Committee of Awards was not able to announce the names of the fifteen Prize Winners. The next issue of this publication will supply this information.

A Remarkable Contest

The response to our offer of \$1,600 in prizes for Cover Designs on Sunburst Cover Paper was both gratifying and overwhelming. Over 3,500 designs were entered by artists in the United States, England, France, Scotland, Belgium, Cuba, Porto Rico, Honolulu, Mexico and Newfoundland.

An outstanding feature of the Sunburst competition was the remarkably high grade work submitted; but this very fact made the selection of prize winners unusually difficult. The average quality of the designs was so good that no one could unhesitatingly pick the best ones on first examination.

By a gradual process of elimination, the number of "eligibles" for the 15 prizes was at last narrowed down to an Honor Roll of 200 contestants. This sifting process was conducted by a jury of expert commercial artists, engravers, printers and advertising men, who had no personal interest in the outcome of the contest, and who reached their decisions without reference to the names or reputations of the cover designers.

The cover designs were on display for over a month, and were viewed by hundreds of art instructors, designers, printers and advertising managers. The comments of these visitors were noted, and they were found to conform closely with the decisions of the official jury. The consensus of opinion was that it was one of the most remarkable collections of cover designs ever brought together.

A large number of otherwise meritorious designs were disqualified because they could only be reproduced in half-tone, while such process plates would prove impractical for printing on antique surfaced stock like Sunburst Cover Paper. Other artists made the mistake of painting over the entire surface of the paper, thus completely ignoring the artistic possibilities of employing Sunburst Cover Paper as a part of the design.

Some very excellent ideas were eliminated because the drawing was not technically correct, or because the coloring did not blend well with the particular shade of Sunburst Paper employed as a background. It was necessary to emphasize all these points in order to narrow down the field for final selection.

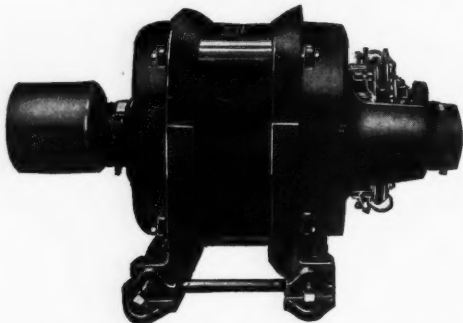
The Honor Roll designs were then sent to New York City, where they were exhibited before a judging committee of the American Institute of Graphic Arts. On their findings the awards were made, as indicated above.

We are highly appreciative of the time and energy which was expended on these Sunburst Cover Designs by the leading commercial artists of the world. The total value of these designs has been roughly estimated as over \$80,000.

In order that this contest may be of practical value to all cover designers, we shall make every effort to adequately reproduce in color the various prize designs, and have them appear in this publication, beginning with the next issue.

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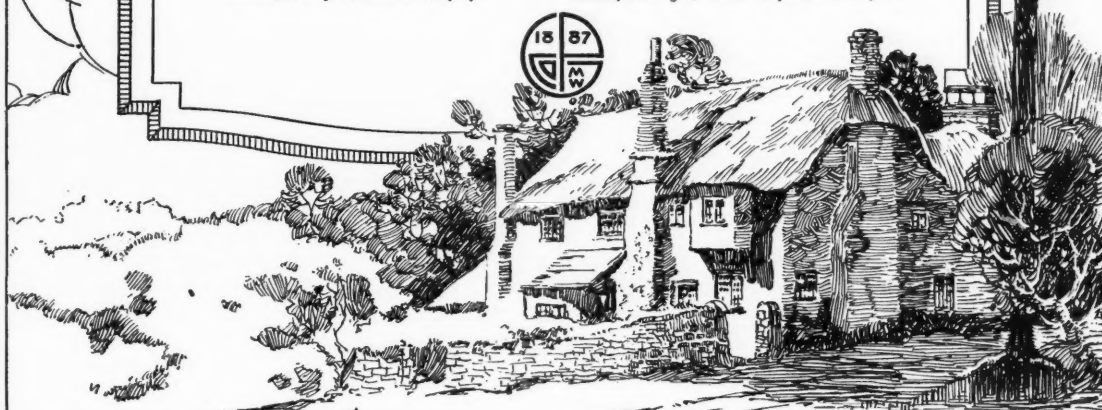
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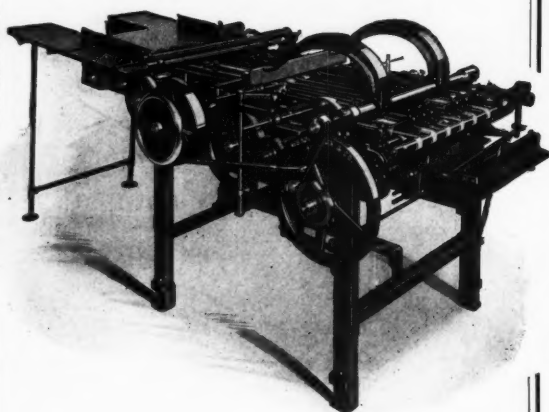
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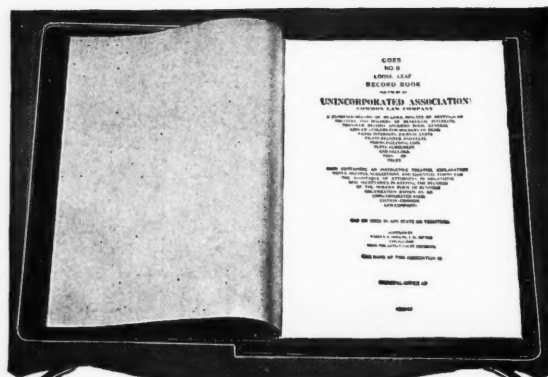
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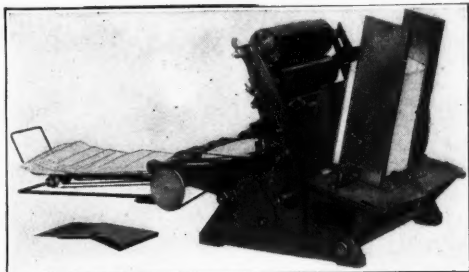
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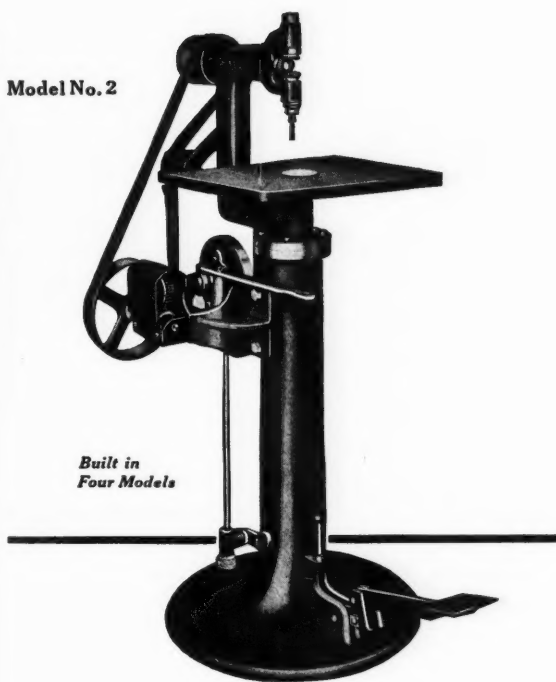
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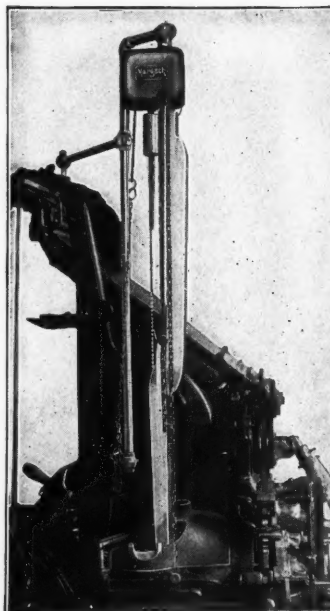
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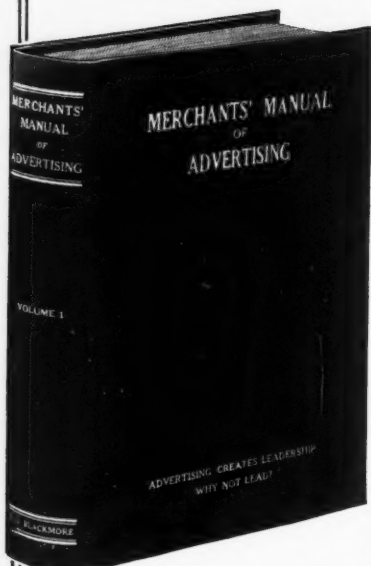
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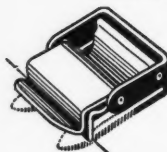
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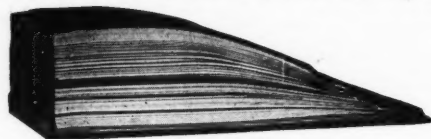
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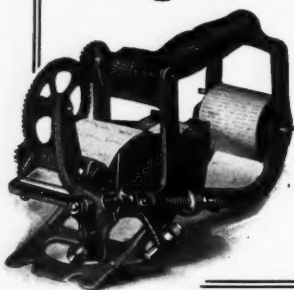


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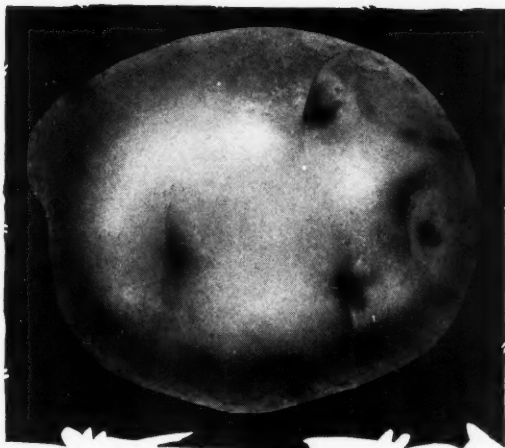
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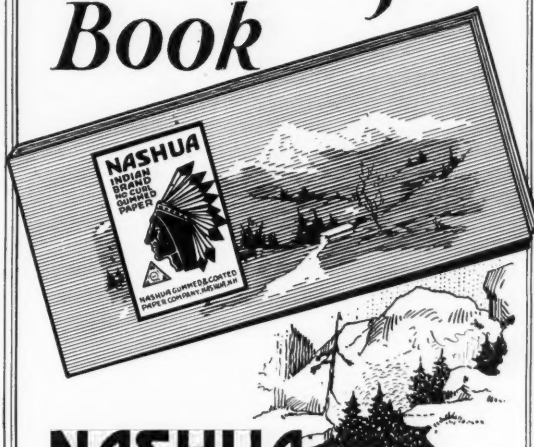
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Feeds into the press absolutely flat, and under the most adverse climatic conditions the run goes thru at top speed.

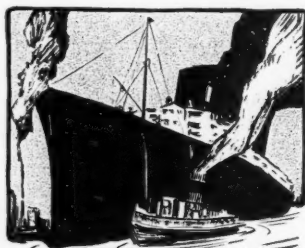
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NASHUA, NEW HAMPSHIRE





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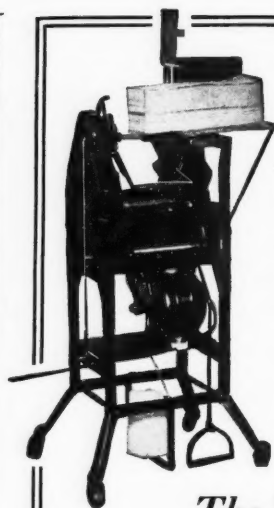
Like the little tug that starts the big ship safely on her way, the photo-engraver's part of a printing job is sometimes small.

But it is important, just as the tug's service is important.

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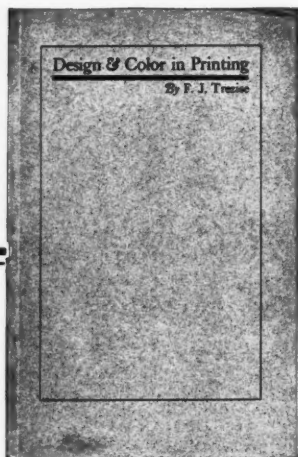
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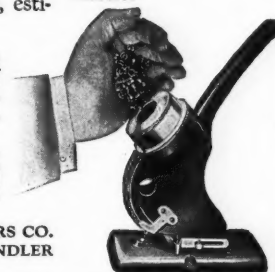
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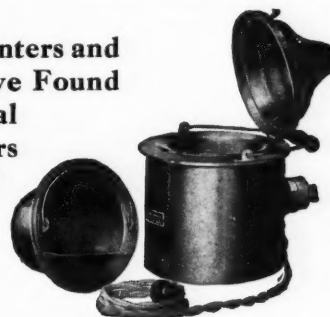
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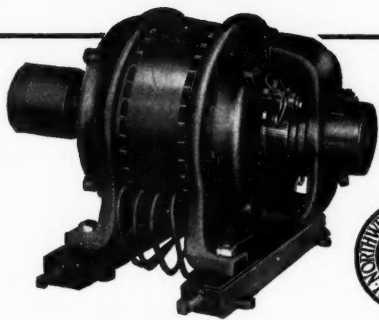
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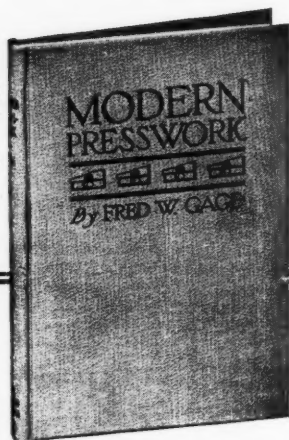
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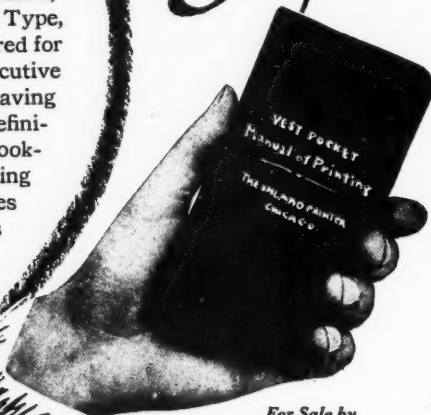
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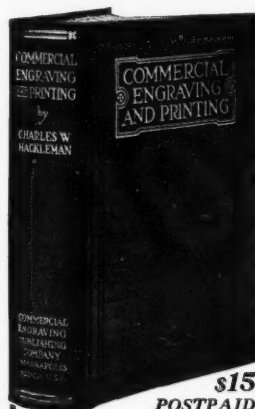
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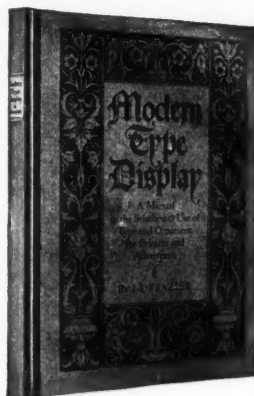
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86 Third Street, San Francisco, Cal.

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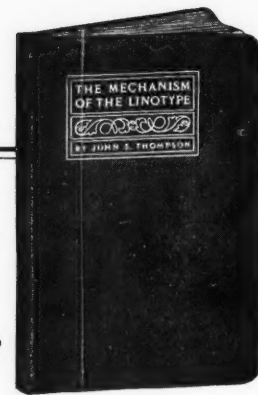
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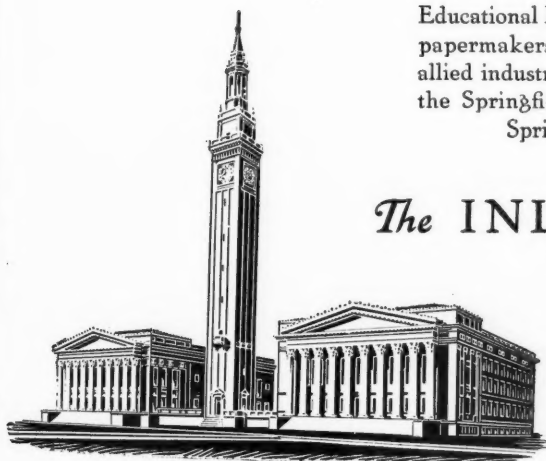


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